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THE NOVEL

FROM

ANTIQUITY TO THE PRESENT DAY

Catalogue 621

ISSUED BY

MAGGS BROS. Ltd.
34 & 35 CONDUIT STREET
LONDON, W.

AND AT PARIS

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We should like to acknowledge our indebtedness to Dr. E. Baker's "History of the English Novel," also to Sir Walter Raleigh's "The English Novel," from both of which we have drawn considerably for our notes on the English novelists in Section V of this Catalogue.

CATALOGUE NO. 621

ISSUED BY

MAGGS BROS. Ltd.

BOOKSELLERS

BY APPOINTMENT TO HIS MAJESTY KING GEORGE V

AND H.R.H. THE PRINCE OF WALES

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AND AT PARIS

MAGGS BROS., 93 & 95 RUE LA BOÉTIE, PARIS (8)

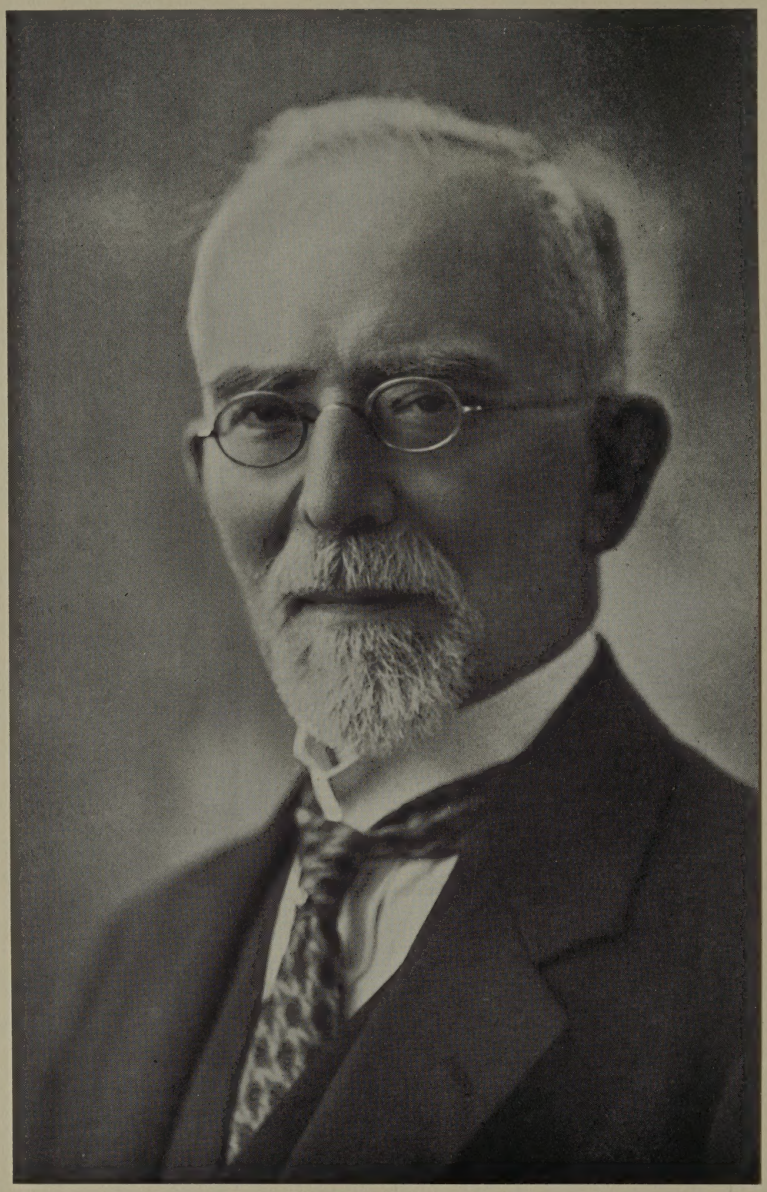
FRONTISPIECE OF THE FIRST ENGLISH TRANSLATION OF THE WORLD'S GREATEST NOVEL.

SEE NO. 63.

Benjamin Dawson Maggs

1862-1935

Ob. October 4th, 1935



The late

Benjamin Dawson Maggs

1862-1935

Ob. October 4th, 1935

On October the 4th, 1935, Maggs Bros. Ltd. sustained an irreparable loss in the death of its senior Managing Director, Mr. Benjamin Dawson Maggs.

Mr. Maggs was born in London on the 10th of February, 1862. At that time his father, Uriah Maggs, was conducting a bookselling business at 41 Westborne Terrace North, Paddington. At the early age of 14 years, Mr. Maggs, who had inherited his father's love of books, entered the business, which by that time had moved to Church Street, Paddington Green. At the end of 1894, Mr. U. Maggs retired, and the business was left in the hands of his two elder sons, Benjamin Dawson and Henry. In 1901, the growth of the business necessitated a further move, this time to 109 Strand, within a few hundred yards of Holywell Street, commonly known as "Booksellers' Row". Henry died in 1905, and in the same year the two other sons, Charles and Ernest, joined the firm. Continuing to grow, it was later found necessary to take additional premises at 6 Maiden Lane, Strand, and these were retained until the firm, in 1918, moved to the West End, to its present premises at 34 & 35 Conduit Street, New Bond Street. Four years later Charles Maggs died, leaving as sole partners, his brothers Benjamin and Ernest, the eldest and youngest sons of the founder. A branch was subsequently

opened in Paris, at 93 & 95 Rue la Boëtie. In the early part of last year the firm became a Private Limited Company, when Frank and Kenneth Maggs, two sons of Benjamin, were appointed directors with the two surviving partners.

From an early date Mr. B. D. Maggs was chiefly concerned with the purchasing side of the business and rarely missed an important sale, either in London, in the provinces or on the Continent. He was present at the sale of the Hoe Library in New York in 1911. Even when in failing health towards the end of his active life, the sale-room seemed to hold a magnetic fascination for him and he was never really happy unless there were a sale to attend.

Mr. Maggs took a keen interest in the Antiquarian Booksellers' Association. He was the second President and a member of its committee until his death. He was also a Freeman of the City of London and a liveryman of the Stationer's Company.

The present Directors have been most sincerely moved by the hundreds of tributes to Mr. Maggs which have reached them from collectors and his confrères in the trade, both at home and abroad. They fully appreciate the esteem and affection in which he was held and earnestly hope that they may merit in the future a similar trust and regard.

THE GROWTH AND DEVELOPMENT

OF

THE NOVEL

FROM

ANTIQUITY TO THE PRESENT DAY

TO HIS MAJESTY
KING GEORGE V

MAGGS BROS. Ltd.

34 & 35 CONDUIT STREET, LONDON, W.1

1936

At Paris: Maggs Bros., 93 & 95 Rue La Boëtie.

PRINTED IN GREAT BRITAIN
BY THE COURIER PRESS
LEAMINGTON SPA AND LONDON

OGIER LE DANNOIS. PARIS (C. 1515).
SEE NO. 37.

The Birth of the Novel

" Time and again, in the world's history, where East meets West, the spirit of romance has been born. Herodotus on his travels, Heliodorus carrying Ethiopian traditions to his bishopric, Apuleius the Carthaginian sojourning at home, are all parents of prose romance; and in mediaeval legend, Alexander in correspondence with the Brahmins, Charlemagne in conflict with the Moors, furnish the same unfailing inspiration."

WALTER RALEIGH.

THE NOVEL

SECTION I.

THE ROMANCE IN ANTIQUITY

APULEIUS

FIRST EDITION OF "THE GOLDEN ASS"

THE MODEL OF THE PICARESQUE NOVEL

[1] OPERA.

ROMAN LETTER, *with passages in Greek. On the first page a fine illuminated initial B in gold and colours.*

Folio. *Red morocco with blue morocco doublures, g.e. by Trautz-Bauzonnet.*

Rome, Conradus Sweynheym and Arnoldus Pannartz, 28 February, 1469.

£420

THE RARE "EDITIO PRINCEPS" OF APULEIUS, edited by Joannes Andreae, bishop of Aleria.

Chief of the writings of Apuleius is "The Golden Ass," a satirical and fantastic moral romance, the adventures of one Lucius, who is transformed into an ass as a punishment for his vices; under this guise he has the amplest opportunities for observing, undetected, the preposterous doings of mankind. Then, enlightened by this experience, and with the enchantment taken off him, he becomes quite a new man. Of the many episodes interwoven into the story, the most interesting is the beautiful allegorical fairy tale of Cupid and Psyche, so much used by later poets and artists.

A very fine copy of this important production of the first Roman press, of which only 275 copies were printed. (Hain 1314).

[2] THE XI. BOOKES OF THE GOLDEN ASSE:

Containing the Metamorphosie of Lucius Apuleius, interlaced with sundry pleasant delectable Tales: With an excellent Narration of the marriage of Cupid and Psyche, set out in the fourth, fifth and sixth Bookes. Translated out of Latine into English, by William Adlington.

Small 4to. *Brown morocco, g.e. London,* 1639. £21

MAGGS BROS. LTD. LONDON

DICTYS & DARES

THE STORY OF TROY

[3] HISTORIA TROIANA.

ROMAN LETTER. *Ornamental woodcut initials. Printer's device on the last page.* 4to. *Vellum.*

Messina, Guillielmus Schonberger de Franckfordia, May 7 and 20, 1498. £100

The "Trojan History" of Dictys and that of Dares, dating probably from the 4th and 5th centuries A.D., were the chief authorities followed by the mediaeval writers who handled the story of Troy.

This rare edition was printed at an early Sicilian press, the second at Messina. It is the first dated book in which Schonberger's name occurs. The total recorded output of this press is seven books, all of which are extremely rare.

Blank corner of title repaired. (Hain 6157).

HELIODORUS

[4] HELIODORUS, HIS AETHOPIAN HISTORY.

Done out of Greeke, and compared with other Translations in divers Languages.

FIRST EDITION OF WILLIAM BARRET'S TRANSLATION.

Small 4to. *Fine copy in contemporary morocco gilt.*

London, Felix Kyngston, for William Barret, 1622. £22 10s

Heliodorus wrote about the year 400. His work has been praised as one of the best of the Greek Romances. It is the parent book from which later writers derived those tales of sensational adventure and hairs-breadth escapes, on which much of the plot of such dramas as "Pericles of Tyre" turns and depends.

HERODOTUS

[5] HISTORIAE.

Illuminated initial and arms (Orsini?) on 1st page of text.

Folio. *Old half russia.*

Rome, "In domo Petri de Maximis," [Arnoldus Pannartz], 20 April, 1475. £150

THE SECOND EDITION OF HERODOTUS, translated into Latin by Laurentius Valla.

In this great work Herodotus recounts the origin and progress of the war between the Greek and Persians; and at successive stages of the main story he introduces episodes and stories of great interest which contribute to the illustration of the principal subject.

It is significant that the history is written in prose. "The voice of Herodotus is the first talking voice which comes down to us through the ages: the first voice which tries, not to stir our feelings and imagination by the magic of poetry, but to tell us quietly and conversationally just what the facts were, so far as he could find them out."

A large copy. First leaf of text partly re-margined. (Hain 8470).

SECTION II.

FABLE BOOKS

AESOP

FABLES, IN GREEK AND LATIN

[6] VITA ET FABELLAE AESOPI.

[In Greek and Latin. Edited by Aldus Manutius].

Small folio. *Old English straight grained red morocco, gilt line round sides, g.e.*

Venice, Aldus, 1505. £27 10s

FIRST ALDINE EDITION OF AESOP'S FABLES, followed by the fables of Gabrias, in Greek and Latin, and other collections of fables and allegories in Greek.

ST. CYRIL OF THESSALONICA

[7] SPECULUM SAPIENTIAE.

GOTHIC LETTER. 26 *lines to a full page. Initials in red and blue.*

4to. *Levant morocco, g.e., by Rivière.*

[Vienne, Eberhard Frommolt, about 1479]. £100

A very early edition of one of the oldest Latin fable books of the Middle Ages. Its author, St. Cyril, born in Thessalonica in the ninth century, is known as the Apostle of the Slavs from his successful missionary work among the Tartar Khazars and the Moravians.

This copy belonged to Pedro Miguel Carbonell, the Catalan poet and author of *Chroniques de Espana,* and has rubrications and annotations in his hand, also his note of purchase dated 3rd April, 1483. (Hain 5906, 1).

REYNARD THE FOX

FIRST SWEDISH EDITION

[8] REYNCKE FOSS.

Thet aer: En Skoen och nytigh Dicht, full medh Wijssheet, godh Laero och lustige Exempel.

Title printed in red and black. With woodcut on title-page, and numerous small woodcuts in the text. Thick small 8vo. *Old vellum.*

Stockholm, Ignatius Meurer, 1621. £15

First Swedish Edition. Of great rarity and interest.

MAGGS BROS. LTD. LONDON

REYNARD THE FOX

[9] THE MOST DELECTABLE HISTORY OF REYNARD THE FOX. Newly corrected and purged from all grossness in phrase and matter. Augmented and enlarged with sundry excellent morals and expositions upon every several character. To which may now be added a Second Part of the said History: as also the shifts of Reynardine the son of Reynard the Fox, together with his Life and Death, &c.

With woodcut on title and numerous curious cuts in the text.

Three parts in one volume. Small 4to. *Fine copy in original half vellum, edges entirely uncut.* London, 1694. £37 10s

Each part with separate title-page, bearing respectively the dates, 1694, 1681 and 1684. Extremely rare in uncut state.

This great beast-epic has been traced as far back as the 10th century. Its central idea may have been a travesty of real persons and actual events, or it may have been an expression of thoughts and experiences, which recur in every generation, now on the general vices and weakness of humanity, now on the usual corruptions in Church and State, now on the historical events which occupied public attention from time to time. The enormous popularity of the subjects is shown by the long vogue which it had.

JOHN OF SALISBURY

[10] DIALOGUS LINGUE ET VENTRIS.

GOTHIC LETTER. *A large woodcut of an open hand occupies the verso of the last leaf.*

4to. *Levant morocco, by Rivière.*

[Poiters, Jean Bouyer and Guillaume Bouchet, about 1499.] £100

AN UNRECORDED EDITION.

An exhortation to sobriety and industry in the form of a fable, which tells how the members of the body conspired together to starve the stomach, whom they found a tyrannous master, making them work hard to supply food for his enjoyment.

This allegory was introduced by Shakespeare into *Coriolanus* (Scene I, line 94), where Menenius Agrippa, addressing the mutinous citizens, begins:

> "There was a time when all the body's members
> Rebell'd against the belly."

In conclusion he compares the mutinous Romans to the members of the body rebelling against the stomach, typifying Rome.

The author, John of Salisbury, was one of the greatest scholars and philosophers of the Middle Ages. He was born near Salisbury; educated at Paris under the famous Peter Abelard and Alberic of Rheims, and at Chartres. He returned to England, c. 1150, to be secretary to Theodore, Abp. of Canterbury, and was employed on diplomatic missions to the Pope; incurred the displeasure of Henry II for defending the rights of the Church, and like Thomas à Becket was obliged to leave England for a time. He was with Becket at the time of his murder at Canterbury in 1170.

There are one or two little holes through the text.

BISHOP THEOBALDUS (12th century)

[11] PHYSIOLOGUS DE DUODECIM ANIMALIUM NATURIS ET EORUM ALLEGORIIS.

GOTHIC LETTER. Sm. 4to. *Levant morocco, by Rivière.*

[Poitiers, Jean Bouyer and Guillaume Bouchet, 1500?]. £10 10s

These verses by Theobaldus or Thibault describe twelve "animals," their natures and the allegories concerning them; they are the lion, the eagle, the ant, the serpent, the fox, the stag, the bee, the whale, the sirens, the elephant, the turtle-dove, and the panther.

AN UNRECORDED EDITION printed at Poitiers.

Text complete, but lacks title-page. Margin of last leaf restored.

SECTION III.

MEDIAEVAL LEGENDS AND STORIES

AENEAS SYLVIUS (POPE PIUS II)

DREAM OF FORTUNE

[12] WIE IM TROMET DAS ER IN DAS REICH DER KÜNGIN FRAW GLÜCK KOMEN WERE.

Large woodcut on title of Dame Fortune sitting in a walled garden attended by four supplicants, outside the gate a mounted soldier on guard and three pilgrims. Small 4to. *Vellum.*

[Landshut,] Johann Weyssenburger, [c. 1515.] £6 6s

MAGGS BROS. LTD. LONDON

FROISSART

[13] CRONYCLES OF ENGLAND, FRAUNCE, SPAYNE, PORTYNGALE, SCOTLANDE, BRETAYNE, FLANDERS; AND OTHER PLACES ADIOYNYNGE.

Translated out of frenche into our maternall englysshe tonge by John Bourchier knight lorde Berners.

FIRST EDITION OF BOTH VOLUMES. BLACK LETTER. *Titles within woodcut borders, and on the reverse of each the arms of Henry VIII. At the end of each volume a woodcut of the arms of Lord Berners.* 2 vols. Folio. *Bound in old russia gilt.*

London, Richard Pynson, 1523, 1525. £105

"Berner's great translation of Froissart's Chronicles is a splendid example of epical prose. He went much further than Malory in deliberately cultivating a sensuous and picturesque vocabulary and a simple, direct style, with studied cadences, perfectly fitted for chivalric narrative."

[Top margin of title to Vol. I repaired and last leaf of Vol. II in facsimile].

GESTA ROMANORUM

[14] EX GESTIS ROMANORUM HYSTORIE NOTABILES DE VICIIS VIRTUTIBUSQUE TRACTANTES, CUM APPLICATIONIBUS MORALIZATIS ET MISTICIS.

GOTHIC LETTER, *double columns of 37 lines. The first page has ornamental woodcut border, on the last page is the large woodcut device of Leeu.* Folio. *Vellum, g.e.*

Gouda, Gerardus Leeu, 1480. £75

Fine Copy from the Hoe Library.

THE FIRST DATED EDITION of the famous *Gesta Romanorum,* a Latin collection of stories, compiled probably about the beginning of the 14th century.

"The stories are drawn from very diverse sources; some of them are characteristically Oriental; some of them contain incidents of Roman history, refracted through the mediaeval imagination; some record only a witty response or wise saying, others again bear the mark of an original homilectic intent. All alike are applied, in the lengthy and violent "moralizations" that are appended, to the uses of pastoral theology and the illustration of Christian mysteries. . . .

"To trace the history of the stories of the *Gesta Romanorum,* to chronicle their re-appearances in European literature, and to discuss their origin, would be an endless task. Some of the individual tales had honourable destinies in store for them."

[15] GESTA ROMANORUM CUM APPLICATIONIBUS MORALISATIS AC MISTICIS.

Gothic letter; some small engraved capitals. 12mo. *Old mottled calf.*

Paris, 1517. £5 5s

JACOBUS DE THERAMO

[16] BELIAL.

Manuscript in German on 103 leaves of paper in double column.

With 16 coloured drawings, nearly all full page, and many initials in red.

Small folio. *Original binding of wooden boards, covered with red vellum, two clasps.*

Heilbronn on the Neckar, 1448.

(SEE ILLUSTRATION OPPOSITE). £110

An interesting and well illustrated manuscript of an extremely curious religious romance written originally in Latin towards the end of the fourteenth century, and known as "Consolatio Peccatorum, seu lis Christi et Belial."

"The Devil is represented as suing Christ for having infringed upon the rights of his ownership by descending into hell. At the first trial Solomon acts as judge, while Moses is counsel for Jesus Christ and Belial for the Devil. At the second trial the Patriarch Joseph is judge, Aristotle and Isaiah defend Jesus Christ, and the Emperor Augustus and Jeremiah defend the Devil. In both trials the decision is in favour of Christ, but at the second trial the Devil is granted the right to take possession of the bodies and souls of the damned at the last judgment." (*Cath. Encyc.*).

This work was first printed in 1472 and was immediately put on the "Index librorum prohibitorum" notwithstanding the eminence and favour enjoyed by its author, Bishop Jacobus of Theramo (died 1417), during his life time.

At the end of this Manuscript is the ownership note, 1448, of Mathias von Menshen of Heilbronn, architect of the Knights of the Teutonic Order; as this is the same writing as the rest of the book we may assume that von Menshen was the writer and possibly the illustrator.

[Apparently some ten leaves are missing].

18
als ihesus geladen wird da saß joseph an das recht vnd
wird ihesu geruft Da sprach moyses ich bin hye sin
mertretter Der behend beliall vaicht zu hand dar dry
geschriben klag der ain gelich stund als die ander zehen

SEE NO. 16.

SIR JOHN MANDEVILLE

XVTH CENTURY MANUSCRIPT IN ENGLISH

[17] VOYAGES AND TRAVELS TO THE EAST.

Manuscript in English prose. Written on 118 leaves of vellum.

On the opening page of text is an initial "F" in gold with some marginal scroll decoration, in the lower margin a Coat-of-Arms in red, blue and silver. Other initials in blue with pen decoration in red.

Small 4to. *Original wooden boards, covered with doeskin.*

England (Yorkshire?), early 15th century.

(SEE ILLUSTRATION OPPOSITE). £275

EARLY MANUSCRIPTS OF MANDEVILLE'S "VOYAGES AND TRAVELS" ARE OF EXTREME RARITY. Of the three known English versions, two are represented by single manuscripts, both in the British Museum (Cotton and Egerton collections). This present manuscript belongs to an abridged version which was the basis of all the printed texts up to 1725 when the Cotton manuscript was edited.

Jean d'Outremeuse, a writer living at Liège, states in his *Myreur des Histors* that he received the story known to us as "The Travels of Sir John Mandeville" in 1472 from the lips of a dying man, Jean à la Barbe, who alleged that his real name was Sir John Mandeville. Whether Jean à la Barbe was an invention of Jean d'Outremeuse or the inventor of the travels, it is certain that the book is a most amusing compilation of all that was known, believed, or fancied at that time about the Eastern world.

Avowedly written for the unlearned, and combining interest of matter with a quaint simplicity of style, the book hit the popular taste, and in a marvel-loving age its most extravagant features probably had the greatest charm.

The present MS. has probably a Yorkshire origin. The Arms at the foot of the first leaf appear to be those of a member of the ancient Yorkshire family of Norton. There is a list of the early Archbishops of York on one of the preliminary leaves at the beginning, and an analysis of the life of St. Wilfred, Abp. of York at the end. (The preliminary leaves also contain rules of health for each month).

ye mownte Joy and fra yme men may see Jerusalem
att ye modyne lithe ye pphett mathalo and of
Ramatha is no tonne of Donbe chhar of am
yso ye pphett Cras

For als wyde ylle ae many me
may wyghte ffrell ye saborre
of ye see bott is lechyr ga he lande if all itt be
ye mar payne a man salf ga to a hachen
of limbardye ae to venys or to a noy place
and he salf passe in to greece to porte myrochie
and he salf ga to constantinoble and he salf
passe ye water yatt men callee brassee att ye
forge yatt is a hachen on ye see and fra ym
he salf ga to sodhalf and yanne to ye castell
of synople and fra yme he salf ga to sinydoc
yatt is a grett contre and yar er many grett
hillee and he salf pere tmthy to ye citee of
Rucke chylle yat cane of ye Empere
of constantinoble and itt is a fayr citee
and a chell chathyde and yar is a pyler yatt
men callee ye lay and ye men grase be ye

SEE NO. 17.

SIR JOHN MANDEVILLE

THE FIRST LATIN EDITION OF THE VOYAGES

[18] ITINERARIUS A TERRA ANGLIE IN PARTES IHEROSOLIMITANAS ET IN ALTERIORES TRANSMARITANAS.

GOTHIC LETTER. *Printer's device at end.* Small 4to. *Levant morocco by Rivière.*

Zwolle, Petrus de Os, 8 Sep. 1483. £175

THE ONLY LATIN EDITION OF THE 15TH CENTURY WITH DATE OF PRINTING, AND CONSIDERED TO BE THE FIRST LATIN EDITION.

This edition is so scarce that H. W. Davies (*Catalogue of German Books of C. Fairfax Murray,* p. 465) stated that it "appears to be unknown." Hain had not seen a copy and Campbell (*Annales*) called it "édition douteuse," though later (*Supplement IV,* p. 3) was able to give a full description after the copy in Wernigerode (the only other copy known according to the Kommission für den Gesamtkatalog der Wiegendrucke). Fine complete copy. (Hain 10645).

THE VOYAGES IN ITALIAN

[19] TRACTADO DE LE PIU MARAVEGLIOSE COSE E PIU NOTABILE CHE SI TROUINO IN LE PARTE DEL MONDO.

ROMAN LETTER, *double columns, 42 lines to a full column. Title within fine ornamental woodcut border (white on black), with two lions in the lower panel.*

Small 4to. *Brown sheepskin.*

Venice, Manfredo da Monteferrato da Strevo da Bonello, 2 December, 1496.

(SEE ILLUSTRATION OPPOSITE). £150

Rare Italian Edition of the famed Travels of Sir John Mandeville. (Hain 10656).

Johanne de mandauilla

TRactato de le piu marauogliose cose e piu notabile che si trouino in le parte del mondo redute e colte sotto breuita in lo presente compendio dal strenuissimo caualier a sperõ doro lohãne de Mandauilla anglico nato ne la cita de sancto Albano elquale secũdo che presentialmente ha uisitato quasi tutte le parte habitabile del mondo cosi fidelmete ha notato tutto quelle piu digne cose che ha trouato e ueduto ĩ esse parte: & chi bene discorre questo libro hauera perfecta cognitiõe de tutti li reami prouincie natione e populi gente costumi leze hystorie & degne antiquate cõ breuita: laquale pte da altri no sono tractate & parte piu confusamente dalchuni gran ualenti homeni sono state tocate. & magior fede el prefato autore in persona e stato nel. Mcccxxii. in Ierusalem. in Asia menore chiamata Turchia. in Armenia grãde e in la pichola. in Sythia cioe in Tartaria in Persia in Syria o uero suria: in Arabia: in Egypto alto & in lo inferiore: in Lybia: in la parte grãde de Ethyopia: in Caldea in Amazonia in India magiore in la meza & in la menore: in diuerse sectẽ de Latini Greci Iudei e Barbari christiani & infideli: & in molte altre prouincie como appare nel tractato de sotto.

SEE NO. 19.

SIR JOHN MANDEVILLE

[20] ITINERARIUS A TERRA ANGLIE IN PARTES IEROSOLIMITANAS ET IN ULTERIORES TRANSMARINAS.

GOTHIC LETTER. Rubricated.

[Gouda, Gerard Leeu, c. 1483.]

BOUND WITH:—

MARCO POLO, Venetian traveller (d. 1323).

FIRST LATIN EDITION OF MARCO POLO

DE CONSUETUDINIBUS ET CONDITIONIS ORIENTALIUM REGIUM.

[Latin translation by Francesco Pipino of Bologna.]

GOTHIC LETTER. Rubricated.

[Antwerp, Gerard Leeu, c. 1485.]

BOUND WITH:—

LUDOLPHUS DE SUCHEN, Preacher (flourished 1350)

LIBELLUS DE ITINERE AD TERRAM SANCTAM.

[Gouda, Gerard Leeu, c. 1483.] £200

The three works bound together in a contemporary binding of wooden boards covered with stamped calf (rebacked).

Remarkably fine copies, in pristine condition, of three celebrated mediaeval travel-books.

I. MANDEVILLE. One of the three early Latin editions of Mandeville's wonderful travels, which were all issued within a short time of one another. (Hain 10644).

II. MARCO POLO. The first Latin edition of the famed travels of Marco Polo, which are supremely interesting as an early record of European exploration of the Orient. The narrative was dictated by Polo whilst a prisoner, in 1298, at Geneva. (Hain 13244).

III. LUDOLPHUS DE SUCHEN. An early Latin edition of one of the first printed accounts of a journey to the Holy Land. (Hain 10309).

THE GOLDEN LEGEND

"The saint's life was one of the main primitive forms of prose fiction. . . It was the popular novel of the Middle Ages."

[20A] LEGENDA AUREA SANCTORUM. (COMPILED BY JACOBUS DE VORAGINE).

GOTHIC LETTER. *Printer's device, two shields, printed in red at end.*

Large folio. *Full green morocco.*

Nuremberg, Johannes Sensenschmidt and Andreas Frisner, 1476. £60

THE THIRD DATED EDITION OF THE GOLDEN LEGEND.

This is a magnificent edition of the GOLDEN LEGEND, and exceedingly rare. No copy in the British Museum or the Bodleian Library. (Copinger 6411).

TRANSLATED BY CAXTON AND PRINTED BY WYNKYN DE WORDE

[21] LEGENDA AUREA. THAT IS TO SAY IN ENGLISH, THE GOLDEN LEGENDE.

BLACK LETTER. *With large woodcut of the Holy Trinity, with Saints below, with numerous other woodcuts in the text.*

Thick folio. *Original stamped calf (rebacked).*

Imprynted at London in Flete Street at the Sygne of the Sonne by Wynkyn de Worde, 1527. £275

A PERFECT COPY, WITH THE WOODCUTS COLOURED BY A CONTEMPORARY HAND.

With the signature on the first leaf of text of Richard Neile, Archbishop of York (1562-1640), "*Richard Neile.* Maj. 31, 1629."

This famous book of the "Lives of the Saints" was compiled by Jacobus de Voragine, Archbishop of Genoa, who composed it under the title of "Legenda Aurea," in the Latin tongue, about the year 1290. In the subsequent century it was translated into French by Jean de Vignay, and from this French translation it was converted into our own language by the indefatigable Caxton.

The work is rightly called by Warton "an inexhaustible repository of religious fable"; and such was the almost sacred light in which it was considered abroad, for upwards of two centuries, that the learned Claude Espence, in the year 1555, was obliged to make a public recantation for calling it Legenda Ferrea!

ROMANCE OF THE ROSE

[21A] LE ROMMANT DE LA ROSE, NOUVELLEMENT REVUE ET CORRIGEÉ OULTRE LES PRECEDENTES IMPRESSIONS. (By Guillaume de Lorris and Jean de Meun).

Title printed in red and black. Illustrated with 49 *small woodcuts.*

Small 8vo. *Bound by Capé in crimson levant morocco, g.e.*

Paris, Arnoul et Charles Angeliers Frères, 1538. £50

Bourdillon, *Roman de la Rose,* S. This was the last early edition to be issued, no other appearing till 1735.

"The most extraordinary production in verse of the thirteenth century is undoubtedly Le Roman de la Rose. It is indeed no single achievement, but two very remarkable poems, written at two different periods, by two authors whose characters and gifts were not only alien, but opposed—two poems which reflect two different conditions of society. Of its twenty-two thousand octo-syllabic lines, upwards of four thousand are the work of Guillaume de Lorris; the remainder is the work of a later writer, Jean de Meun. Its subject is an allegorised tale of love, his own or imagined, transferred to the realm of dreams. The writer would fain win the heart of his beloved, and at the same time he would instruct all amorous spirits in the art of love. He is twenty years of age, in the Maymorn of youth. He has beheld his beautiful lady, and been charmed by her fairness, her grace, her courtesy; she has received him with gentleness, but when he declares his love she grows alarmed. He gains at last the kiss which tells of her affection; but her parents intervening, throw obstacles between the lovers. Such, divested of ornament, allegory, and personification, is the theme of the poem." (Dowden).

SEE NO. 48 OF THIS CATALOGUE FOR THE FIRST ENGLISH TRANSLATION OF THE ROMANCE OF THE ROSE.

SECTION IV.

ROMANCES OF CHIVALRY

AMADIS OF GAUL

A COMPLETE SET OF THE FOLIO EDITION OF AMADIS

[22] LE PREMIER (AU DOUZIÈME) LIVRE DE AMADIS DE GAULE

Qui traicte de maintes adventures d'Armes & d'Amours, qu'eurent plusieurs Chevaliers & Dames tant du Royaulme de la Grand Bretaigne, que d'Aultres Pays. Traduict nouvellement d'Espagnol en Françoys, par Le Seigneur des Essars, Nicolas de Herberay.

With many woodcuts, all uncoloured, in the style of Jean Cousin.

5 volumes. Folio. *Old calf, gilt lines on sides, with Arms on sides (1st Duke of Montagu).*

Paris, D. Janot, J. Longis, J. de Marnef, Estienne Groulleau, 1541-1559. £150

A COMPLETE SET OF THE FIRST TWELVE BOOKS OF AMADIS, THE ONLY ONES TO APPEAR IN FRENCH IN FOLIO, MANY OF THEM BEING FIRST EDITIONS. The seventh book, although in uniform binding, has narrower margins.

A complete set of all the twelve books of the French folio edition of Amadis is one of the greatest of rarities, and few only of the many great collectors who endeavoured to assemble the Romances of Chivalry have been able to boast a set like ours. Neither Firmin-Didot, nor Solar, nor Baron Pichon, nor Yimenez, succeeded, and Heredia only had the first ten books. Even the De Backer copy was imperfect, wanting a number of leaves.

In addition to the four books of Amadis proper, this set comprises Esplandian (the source of the word California), Perion, Lisuarte of Greece, Amadis of Greece, Florisel de Niquea, Rogelio of Greece, and Agesilan of Colchis.

[23] LOS QUATRO LIBROS DE AMADIS DE GAULA NUEUAMENTE IMPRESSOS Y HYSTORIADOS. (IN SPANISH).

With 136 small and 4 large quaint woodcuts.

Folio. *Red morocco extra, with vellum fly leaves, g.e., by Hering.*

Venice, Juan Antonio de Sabia, 1533. £65

MAGGS BROS. LTD. LONDON

ESPLANDIAN

THE FIFTH BOOK OF AMADIS

[24] EL RAMO QUE DE LOS QUATRO LIBROS DE AMADIS DE GAULA SALE, LLAMADO LAS SERGAS DEL MUY ESFORÇADO CAVALLERO ESPLANDIAN, HIJO DEL EXCELENTE REY AMADIS DE GAULA.

Title in red and black, with woodcut illustration of Esplandian in armour and mounted on horseback. Small folio. *Mottled calf.*

Alcala de Henares, Juan Gracian, 1588. £85

The excessively rare fifth book of the Armadis of Gaul cycle.

California owes its name to this Romance, which was first published in 1510. The following is a translation of the passage in question:—

"Know that on the right hand of the Indies there is an island called California, very close to the side of the Terrestrial Paradise; and it was peopled by black women, without any man among them, for they lived in the fashion of Amazons. They were of strong and hardy bodies, of ardent courage and great force. Their island was the strongest in all the world, with its steep cliffs and rocky shores. Their arms were of gold, and so was the harness of the white beasts they tamed to ride; for in the whole island there was no metal but gold."

Palau's *Manual,* Vol. I, p. 63.

LISUARTE OF GREECE

THE SEVENTH BOOK OF AMADIS

[25] LISUARTE DE GRECIA.

Libro Septimo de Amadis, en el qual se tratan los Grandes Hechos en Armas de Lisuarte de Grecia hijo de Esplandian, y de los Grandes Hechos de Perion de Gaula.

Title in red and black with large woodcut illustration of two mounted knights. Small folio. *Crimson morocco with heavily gilt scroll ornamentation, g.e.*

Lisbon, Alfonso Lopez, 1587. £105

The seventh book of Amadis de Gaul. Anselmo (No. 789) cites but two copies of this edition.

A few letters on title and last page in facsimile.

FLORISEL

THE TENTH BOOK OF AMADIS

[26] LA CRONICA DE LOS MUY VALIENTES Y ESFORÇADOS Y INVENCIBLES CAVALLEROS DON FLORISEL DE NIQUEA: y el Fuerte Anaxartes: hijos del muy Excelente Principe Amadis de Grecia: emendada del Estilo Antiguo: segun que la Escrivio Cirsea Reyna de Argines por el muy Noble Cavallero Feliciano de Silva.

Title printed in large red Gothic Letter, within woodcut border, beneath woodcut representing a mounted knight in armour, followed by a lady on horseback, with a servant.

Folio. *Mottled calf.*

Valladolid, a Costa de Juan Despinosa Librero, y de Maestre Nicolas Tierri Impressor, 1532. £75

FIRST EDITION. (Title-page in facsimile). This is the tenth book of the exploits of Amadis de Gaul, and the first of several editions of this book.

The Author, Feliciano de Silva is regarded by Hurtado (in his *Historia de Literatura Española*) as the greatest "continuation" author of the *Amadis;* and to him is attributed the ninth book also, which is notable for the introduction of the pastoral element, for the first time, in Spanish literature. This tenth book is a chronicle of the deeds of Florizel de Niquea and Anaxartes, sons of Prince Amadis of Greece, whose adventures recontinued in the eleventh book of Amadis, also from the pen of the indefatigable Silva. As page to the Duke of Medina Sidonia, Feliciano de Silva began his career of chivalry by saving the Duchess from drowning in the Guadalquiver. He afterwards became a knight, and by pandering to the public taste for romances of chivalry, won both fame and fortune. It is amusing to note that Don Quixote declared that his favourite books were those written by Feliciano de Silva. Accordingly, the astute priest who revised Quixote's library promptly condemned these romances to the flames, as being unduly stimulating to the imagination of his chivalrous friend.

Palau's *Manual,* Vol. I, p. 64, could only trace the existence of one copy of this book. Salva (No. 1515) mentions, but did not possess this book.

ARTHURIAN LEGEND

FIFTEENTH CENTURY ENGLISH MANUSCRIPT

[27] CHRONICLE OF ENGLAND, FROM THE TIME OF BRUT TO THE ASCENT OF EDWARD IV TO THE THRONE.

Manuscript in English prose, on 214 leaves of vellum, with 26 lines to a full page. The first page enclosed by an illuminated border: fine initials, many in gold and colours with marginal elaborations.

Folio. *Original fifteenth-century binding of wooden boards covered with rough sheepskin (rebacked).*

[England, circa 1461.]

(SEE ILLUSTRATION OPPOSITE). £275

This manuscript Chronicle of England with its long account of the exploits of Arthur and the prophecies of Merlin, has a place in the Arthurian literature. It was written apparently at the beginning of Edward IV's reign, probably about the time that Malory compiled his Morte Darthur.

THE ARTHURIAN CHAPTERS OF THE CHRONICLE ARE AS FOLLOWS:—

Chapter 53. Of Uther Pendragon . . . and how King Arthur was got.

Chapter 54. Of King Arthur and how he fought with the Saxons.

Chapter 55. How King Arthur asked of Merlin the adventures of the six last Kings that were to reign in England and how the land should end. [Contains the Prophecies of Merlin].

Chapter 56. How King Arthur wedded Guinevere that was cousin to Cador Earl of Cornwall and how he conquered Ireland and of the Round Table.

Chapter 57. King Arthur went in to France and it conquered of Frolle that was a Roman.

Chapter 58. How King Arthur was crowned and of the letter that was sent to him from Rome.

Chapter 59. How King Arthur fought with a Giant that had ravished Helen King Hollis' niece of Little Britain.

Chapter 60. How King Arthur gave battle to the Emperor of Rome and slew him.

Chapter 61. How Mordred the Traitor arose against King Arthur.

Chapter 62. How Arthur gave his reign to Constantine his nephew.

Sir Frederic Madden, when keeper of the Manuscripts in the British Museum, examined this Manuscript and a copy of his report accompanies it.

THE MS. IS IN AN EXCELLENT STATE OF PRESERVATION, except as regards the end of Edward III's reign and the beginning of Richard II. Eight leaves of this part are mutilated and one or two leaves appear to be missing.

JOHN STOW, THE SIXTEENTH-CENTURY HISTORIAN, WAS AT ONE TIME IN POSSESSION OF THE MS., AS THERE ARE SEVERAL NOTES IN HIS HANDWRITING, particularly towards the close; he certainly made use of it in his *Annals of England*, but without specifying it. The MS. was afterwards used by John Speed, author of the *The History of Great Britaine*, 1611.

ye Welsh to ye Deathon and to ye noy and ꝑ shulle it
be enemore. and thanne shulle yis land be called ye
land of conquest and ꝑ shulle ye erlbishulle heyd of
entelonde ende shulle hynt Arthur Weddid Gunnore
that was rehyn to Eadde erll of Cornewalle and
how he conquerid yeloud and of ye round table

Thanne Arthur hadde bronght his land in
pees and reste and yood stant he Weddid a
wyfe yat was called Gonnore a fine Wommay ꝑ
was rehyn to Eadde erl of Cornewalle yat was of
ye noble blood of Rome And anon as Wynter was
past he assemblid a meet ost and Wente in to yeloud
and conquerid it and Enrlchomer ye hynt yesh me
battelle but he was discomfitid and yeld him to hynt
Arthur and became his man Thanne Arthur conque
rid yfland Gotlland and Orkenaye and after cam
athayn in to ye land and libid in pees Withoute
eny Warre longe tyme And thanne he became ꝑ
Worshyfull and ꝑ liberall yat all cristendom spak
of hime and ye beste kinghtis of alle manes landes
cam to him and with him dwelde and ye kinghtis
were alle ꝑ yode that noman knew of thayn ye
beste Wherefore hynt Arthur made ye round table
yat Whanne yay shulde sitte at mete alle shulde
be fewed lik hulls and dewlr yat non mayte make
dreant yat he were hiyher thanne anothir holt

Tit. Pg.

SEE NO. 27.

DON POLINDO

ONE OF THE RAREST SPANISH ROMANCES OF CHIVALRY

[28] HISTORIA DEL INVENCIBLE CAVALLERO DON POLINDO hijo del rey Paciano rey de Numidia: y de las maravillosas fazañas y estrañas aventuras que andando por el mundo acabo: por amores de la princesa Belisia fija del rey Naupilio rey de Macedonia.

Title in red and black, with three woodcuts.

Small folio. *Crimson morocco, gilt panel border of interlaced scrolls, with fleurons in corners; gilt panelled back, g.e., doublures of blue crushed morocco, with gilt dentelles and fleurons; bound by Motte.*

Toledo, 1526. £250

This quaint romance describes the adventures of Prince Polindo, son of the King of Numidia, who encountered perils in Greece and Turkey, and came to grips with the formidable Darbundeo, for love of his lady, the Princess Belisia, daughter of the King of Macedonia.

An excessively rare and valuable romance of chivalry, of which this may be the only perfect copy. Perez Pastor knew of only one copy, which lacked the title-page; and Heredia states that his copy, also lacking the title, was one of the only two copies known to bibliographers, adding that, in consequence of the missing title, "nobody has as yet given a complete description of this volume." Palau's *Manual,* Vol. VI, p. 134.

SEE NO. 28.

EMPERADOR CLARIMUNDO

[29] CHRONICA DO EMPERADOR CLARIMUNDO DONDE OS REYS DE PORTUGAL DESCENDEM.

Title in red and black, with large woodcut of a mounted knight, with legend "Clarimundo." Woodcut border round colophon.

Folio. *Crimson morocco gilt, arms on sides, g.e., by Trautz-Bauzonnet.*

Lisbon, Antonio Alvarez, 1601. £75

The Author, João de Barros, was a page in the service of Don João III, and published this romance under the King's patronage. It is a long romance of chivalry, crowded with actors and events, and contains affecting, even passionate, episodes. In the eighty-second chapter the hero delivers a series of prophecies in verse foretelling the triumphs of the Portuguese arms in the Eastern and Western Oceans.

FLORANDO DE CASTILLA

[30] FLORANDO DE CASTILLA, LAURO DE CAVALLEROS, COMPUESTO EN OCTAVA RIMA, POR EL LICENCIADO HIERONYMO DE GUERTA.

With vignette on title. Small 4to. *Gilt brown morocco, g.e.*

Alcala de Henares, Juan Gracian, 1588. £42

This chivalric poem relates the adventures of Florando of Castile in Babylonia, whither he had gone to rescue the Infanta Saphirina. It succeeded the Palmerin romances of chivalry, which had such a great vogue in the sixteenth century. If these works were unpopular with the ascetics, "it is equally true," says Hurtado, "that people of such cultured taste as the Emperor Charles V, Saint Theresa and Juan de Valdes read them," while they numbered amongst their apologists Lope de Vega and the Portuguese *littérateur* Francisco Rodriguez Lobo.

Catalina (*Tipografia Complutense*), No. 633. Palau's *Manual*, Vol. IV, p. 67.

GODFREY OF BOULOGNE

[31] HERTZOG GOTFRID WIE ER WIDER DIE TÜRGEN UND HAYDEN GESTRITTEN UND DZ HEYLIG GRAB GEWUNNEN HAT.

With full page woodcut on verso of title shewing Pope Urban II preaching to the Crusaders and 82 ornamental woodcut initial letters.

Second Edition in German. Small 4to. *Original oak-boards.*

Augsburg, Lucas Zeissenmair, 1502. £21

Fine, perfect copy of this celebrated Romance of the Crusaders.

"THE KNIGHT OF THE SWAN"

[32] LA GRAN CONQUISTA DE ULTRAMAR.

With the two title pages, each occupied with a large woodcut of the Royal Spanish Arms.

2 parts in 1 volume. Folio. *Full crimson levant morocco, gilt back, g.e., inside dentelles, by Rivière.*

Salamanca, Hans Giesser, 1503. £375

Magnificent copy of the sole edition of an excessively rare work, complete with both titles and the rare index. Salva (No. 1616) emphazizes its extreme rarity, stating that he had seen no other perfect copy but his own, and knew of no other besides that and the one in the library of the Instituto Asturiano.

In this medieval history, fabulous tales have been linked up with facts, including the chivalrous exploits of the *Knight of the Swan,* "a story full of enchantments, duels, and much of what characterizes the books of chivalry," for this reason *Salva* classifies it under the section of *Romances of Chivalry* in his bibliography.

The great history of "Overseas," was compiled at the instance of, if not actually by, Alfonso the Sage (Alfonso X), the highly cultured Spanish medieval sovereign who did so much for Spanish Literature and nationalized the Castilian language. It begins with the life of Mahomet and records the early Crusades in the Holy Land down to the year 1270. It is most valuable as a specimen of the earliest Castilian prose, indeed, as Ticknor declares: "Castilian prose can hardly be said to have existed earlier, unless we are willing to reckon as specimens of it the few meagre documents, generally grants in hard legal forms."

LANCELOT DU LAC

[33] HISTOIRE CONTENANT LES GRANDES PROUESSES, VAILLANCES, ET HEROIQUES FAICTS D'ARMES DE LANCELOT DU LAC, CHEUALIER DE LA TABLE RONDE.

8vo. *Bound by Chambolle-Duru in crimson levant morocco, inside dentelles, g.e.*

Lyon, Benoist Rigaud, 1591. £25

The famous Lancelot romance, describing the adventures which befell Lancelot du Lac and other Knights of the Round Table.

The authorship is ascribed to Walter Map, a Welshman, who became Archdeacon of Oxford in 1197. His original Latin text was translated into French about the year 1220 by Robert de Borron, an Anglo-Norman knight.

LA SALADE

THE STORY OF TANNHÄUSER

[34] LA SALADE, NOUVELLEMENT IMPRIMEE A PARIS, Laquelle fait mention de tous les Pays du Monde et du Pays de la Belle Sibille. Avec la figure pour aller au Mont de la dicte Sibille. Et aussi la figure de la mer et de la terre avec plusieurs belles remonstrances.

Title in red and black within a wide woodcut border, the reverse of title entirely occupied by a very large woodcut, numerous woodcuts in the text, and three large folding plates.

Folio. *A magnificent copy in levant morocco, sides elaborately tooled in gold and blind, doublure of blue levant with a magnificent dentelle border in gold, watered blue fly leaves, g.e.*

Paris, Philippe le Noir (1527). £150

Harrisse 140. (Harrisse could only locate one copy, that in the St. Geneviève Library).

The Author gives an account of his visit to the Mountain of the Sibyl and describes the surroundings of the Cave of the Sibyl and its curious legend. The narrative is a variant of the story of Tannhäuser. A German knight and his squire enter the cave and are welcomed by "la royne" and her companions, and are prevailed upon by various inducements to remain, but they may not leave before eight days are passed. If on the 9th day they wish to stay longer, they cannot leave before the 30th day, if not on the 30th, they remain till the 330th, if not gone by then they stay for ever. The knight reports in time and leaves the subterranean abode on the 330th day. Like Tannhäuser, he cannot rest until he obtains absolution from the Pope. Absolution refused, he is prevailed upon by his esquire to return to the Mount of Venus, on the pretext that the Pope was seeking their death.

It has special American importance, for in the chapter on Geography, La Salle mentions Greenland on two occasions, and refers to certain rumours about this Northern land which caused him to pre-suppose a semi-civilisation in these American lands.

"THE MIRROR OF KNIGHTHOOD"

[35] ESPEJO DE PRINCIPES Y CAVALLEROS, EN EL QUAL, EN TRES LIBROS SE CUENTAN LOS IMMORTALES HECHOS DEL CAVALLERO FEBO Y DE SU HERMANO ROSICLER, HIJOS DEL GRANDE EMPERADOR TREBACIO.

Titles and woodcuts in red and black.

3 vols. Folio. *Vellum.*

Saragossa: 1617, 1623. £48

THIS ROMANCE, UNDER THE TITLE OF THE "MIRROR OF KNIGHTHOOD," BECAME A FAVOURITE IN ENGLAND.

The first volume of this chivalric romance, relating to the exploits of the "Emperor Trebacio and his sons, the great Phoebus and distinguished Rosicler" in Greece and Byzantium, was translated from the Latin by Diego Ortuñez de Calahorra. The second volume is the work of Pedro la Sierra Infançon, and the third, containing parts III and IV, was written by the Licentiate Marcos Martinez of Alcala.

LOS NUEVE DE LA FAMA

[36] EL TRIUMPHO DE LOS NUEVE MAS PRECIADOS VARONES DE LA FAMA.

Title with large woodcut of a mounted knight and 8 other woodcuts of the Heroes in red and black.

Folio. *Half vellum.*

Alcala de Henares, Juan Iñiguez de Lequerica, 1585. £45

No copy in the British Museum. Palau, V, 324. Catalina (*Complutense*) No. 605.

This edition is the first to be revised by Juan Perez de Hoyos. The Nine Champions of Chivalry are Joshua, David, Judas Maccabeus, Alexander, Hector, Julius Caesar, Arthur, Charlemagne and Godefroy de Bouillion.

The last leaf remargined.

OGIER LE DANOIS

[37] OGIER LE DANNOIS, DUC DE DANNEMARCHE:

Qui fut l'ung des Douze Pers de France. Lequel avec le secours et ayde du Roy Charlemaigne chassa les Payens hors de Romme et remist le Pape en son siege, et fut long temps en Faerie puis revint.

FIRST QUARTO EDITION. *Title in red and black. With large woodcuts on recto and verso of title-page, 39 other woodcuts, chiefly representing battle scenes.*

Small 4to. *Bound by Trautz-Bauzonnet in crimson levant morocco, g.e.*

Paris, Par la Veuve feu Trepperel et Jehan Jehannot (about 1515).

(SEE ILLUSTRATION OVERLEAF AND ON PAGE 5). £150

Otker or Olger, called the Dane, was a Frankish Markgraf who fought with the Lombards in 773, against Carl the Great, on behalf of the widow of Karlmann, the younger brother of the Frankish conqueror. Beaten and made prisoner, he transferred his fealty to Charlemagne, and became one of the Douze Pairs of romance. Around this historical personage, legends from many different sources grouped themselves and he became a hero of Fairyland. The Turpin Chronicle (about A.D. 1100) alludes to his wonderful deeds as renowned in ballads "sung to this very day." In the prose-romance compiled in the fifteenth century he is associated with Morgen la Fée who takes him to Avalon. The chess board incident is found in Ogier as well as in the Aymon; but here the slayer is Charlot, the Emperor's son, and the slain young Baudouin, Ogier's son.

Only two other copies are known, formerly in the Tufton and Didot collections.

This copy is from the libraries of Comte de Toulouse, King Louis Phillipe, Count Raoul de Lignerolles and de Backer.

[38] OGIER LE DANNOYS DUC DE DANNEMARCHE

qui fut lung des douze pers de France, lequel avec le secours et ayde du Roy Charlemaigne chassa las Payens hors de Rome, et remist le Pape en son siège.

With woodcut on title and on verso, and several woodcuts in text.

4to. *Bound by Trautz-Bauzonnet in crimson levant morocco, g.e.*

Paris, Nicolas Bonfons. (circa 1520). £100

Fine copy. From the Libraries of Yemeniz, Baron Double and M. Desgeorge.

[39] OGER LE DANNOIS DUC DE DANNEMARCHE

qui fut l'un des douze Pers de France lequel avec le secours et ayde du Roy Charlemaigne chassa les Payens hors de Rome, et remist le Pape en son siege, et fut long temps en Faerie puis revint.

With numerous woodcuts.

4to. *Blue levant morocco, g.e., by Wright.*

Paris, Nicolas Bonfons, 1583. £10 10s

Comment les deux champions commencerent la bataille et q̃lq̃ bon droict que le cheualier lombard eust si fut il desconfit et mis a mort par le bon champion benoist.

Ainsi qlz eurẽt faitz ser mẽs dũg coste & daultre cõmẽcerẽt a brocher cheuaulx des esperõs si coucherent leurs lances/et toutes deux assenerent sur les harnois tãt q̃ les lances volerent en pieces & les esaulx se fendirent Adonc ilz passerent tout oultre & mistrẽt les maĩs aux especes tellement que le cheualier lombart y exploita tres vaillãment/car de si grans coups donna sus le vaillant benoist qui luy detailla son haulbert tellemẽt que il luy entama la chair tãt que la terre fut arrousee de son sang/tãt que ledit cheualier lõbard luy escria a haulte voix. Au iourdhuy verra le roy desier la trahison tout clerement. Ad ce dist benoist. ornes tu pas la ou tu cuydes. Si luy tamena vng moult grant coup de taille sur son heaulme/& luy auallat le cercle de son heaulme/& se le coup eust bien prins/il luy eust fendue la teste iusques auxdentz/& le cheualier lombard retourne dessus tẽpt tres vaillãment se porta/ tellemẽt que oydisoit que la victoire seroit sienne

SEE NO. 37.

PALMERIN OF ENGLAND

[40] TERCEIRA [& QUARTA] PARTE DA CHRONICA DE PALMEIRIM DE INGLATERRA NA QUAL SE TRATAM AS GRANDES CAVALLARIAS DE SEU FILHO O PRINCIPE DOM DUARDOS SEGUNDO, & DOS MAIS PRINCIPES, & CAVALLEIROS Q NA ILHA DELEYTOSA SE CRIARAO.

Large woodcut on title of a mounted knight, with legend "Dom Duardos de Bertanha."

Folio. *Crimson morocco gilt, g.e., by Lortic.*

Lisbon, Jorge Rodriguez, 1604. £52 10s

This is one of the works which Don Quixote was enjoined to preserve in his library.

PALMERIN OF OLIVA

[41] LIBRO DEL FAMOSO CAVALLERO PALMERIN DE OLIVA, que por el mundo grandes hechos en armas hizo sin saber cuyo hijo fuesse.

Title in Roman Letter with woodcut device; text in Gothic Lettēr.

Folio. *Vellum, gilt border.*

Toledo, Pedro Lopez de Haro, 1580. £105

This is the second of another series of romances of chivalry, similar to the cycle of Amadis de Gaul, and relates to the exploits of PALMERIN DE OLIVA. This cycle is known as the *Palmerines*, and is rich in episode, many of the adventures having occurred to the first hero amongst the palms and olive groves of Constantinople, from which he derives his name.

Palau's *Manual*, VI, 23. Perez Pastor, *La Imprenta en Toledo* (No. 357) cites only one copy.

[42] L'HISTOIRE DE PALMERIN D'OLIVE, FILZ DU ROY FLORENDOS DE MACEDONE, ET DE LA BELLE GRIANE, FILLE DE REMICIUS EMPEREUR DE CONSTANTINOPLE:
discours plaisant & de singuliere recreation, traduit jadis par un auteur incertain de Castillan en Françoys, mis en lumiere & en son entier, selon nostre vulgaire, par Ian Maugin, dit le Petit Angeuin. Reveu & emendé par le mesme auteur.

With numerous woodcuts. Small folio. *Old French calf.*

Paris, Estienne Groulleau, pour Jean Longis, 1553. £40

PRIMALEON

[43] LOS TRES LIBROS DEL MUY ESFORCADO CAVALLERO PRIMALEON ET POLENDOS SU HERMANO, HIJOS DEL EMPERADOR PALMERIN DE OLIVA.

Three title-pages in red and black, each with a woodcut above title, and smaller woodcuts in the text. Folio. *Calf gilt, g.e.*

Venice, Juan Antonio de Nicolini de Sabio, 1534. £150

Primaleon relates the more complicated history of Palmerin de Oliva's sons, Primaleon and Polendos, with "Don Duardos," Prince Edward of England, whose name was given to a dramatized version of this romance, by Gil Vicente. The author of these two romances is unknown: some have attributed the work to a lady of Ciudad Rodrigo; others have cited Francisco Vasquez as the author. These romances were followed by *Palmerin en Inglaterra*, which is indebted to Cervantes for the perpetuation of its fame, being one of the works which Quixote was enjoined to preserve in his library. The three romances had a great European vogue in the sixteenth century.

This fine and much sought after edition is mentioned by Salva in his notes to *Palmerin de Oliva,* but he did not possess a copy. The woodcut on the first title-page represents Primaleon with Polendos and Duardos, facing the giant Gataru in the battlefield; while those on the second and third title-pages show a mounted knight, squire and page. The smaller woodcuts are quaint illustrations of the scenes in the story.

Palau's *Manual*, Vol. VI, p. 160.

PARISMUS

[44] THE MOST FAMOUS, DELECTABLE, AND PLEASANT HISTORY OF PARISMUS, THE MOST RENOWNED PRINCE OF BOHEMIA.

The First Part containing his Most Noble Atchievements, and Triumphant Battels, fought against the Persians, His Love to the Beautiful Princess Laurana, the Kings' Daughter of Thessaly. The great Dangers he passed in the Island of Rocks; and of his strange Adventures in the Desolate Island. The Second Part containing the Adventurous Travels, and Noble Chivalry of Parismenos, the Knight of Fame: With his Love to the Beautiful and Fair Princess Angelica, the Lady of the Golden Tower.

Woodcut frontispiece to both parts. Small 4to. *Original calf.*

London, J. Millit, for W. Thackeray, 1689. £8 8s

[45] THE MOST FAMOUS, DELECTABLE, AND PLEASANT HISTORY OF PARISMUS, THE MOST RENOWNED PRINCE OF BOHEMIA.

The First Part. Containing His Most Noble Atchievements and Triumphant Battels Fought against the Persians, etc. London, 1704.

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The two parts in 1 vol. *With woodcut frontispiece to each part.*

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Newly corrected and Amended, with New Pictures, Lively Expressing the History.

With curious woodcut on title and in the text.

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A scarce Romance of Chivalry. Woodcut leaf before title and several other leaves carefully repaired.

CHRISTINE DE PISAN

A COMPLETE AND UNRECORDED COPY OF "THE FEAT OF ARMS AND CHIVALRY" TRANSLATED AND PRINTED BY CAXTON

[47] THE BOOK OF THE FAYTTES OF ARMES AND OF CHYUALRYE.

[Translated from the French by Caxton.]

BLACK LETTER. 144 leaves (the last blank). 31 lines to a page. *Woodcut initial letters.*

Folio. *Red levant morocco gilt, g.e., by Bedford.*

[Westminster.] William Caxton, 14 July, 1489. (sold)

FIRST EDITION OF CAXTON'S TRANSLATION OF THE "FAYTTES OF ARMES AND CHIVALRY," WHICH WAS ORIGINALLY COMPILED IN FRENCH BY CHRISTINE DE PISAN (1364-1430).

THIS IS THE FIRST WORK IN ENGLISH ON MILITARY AND NAVAL WARFARE, AND ON THE LAWS OF WAR.

The translation into English and the printing was undertaken by Caxton at the express desire of Henry VII, who himself lent the manuscript, now in the British Museum, from which the translation was made.

A PERFECT COPY, COMPLETE WITH THE BLANK LEAF AT END. In fine condition with wide margins; it measures 265 x 184 mm.; a few slight marginal repairs and some insignificant wormholes stopped.

ONLY SIX QUITE PERFECT COPIES ARE RECORDED and of these, two have been made up with leaves taken from another copy.

AN UNRECORDED COPY. This copy was unknown to De Ricci when he compiled his "Census of Caxtons" in 1911, and is not listed in the Gesamtkatalog der Wiegendrucke.

This copy comes to us from a descendant of the "Magister Whalley," who about 1540 wrote on the blank leaf at the end of this copy a list of the works in his library. The book has thus been in the possession of the one family for about 400 years at least, and in all probability was purchased from Caxton by a member of the same family.

The contents of the book are as follows:

PART I: REASONS FOR WAR, TRAINING IN ARMS, COMMAND OF THE ARMY, AND ORDERING OF BATTLE. "The fyrst partye deuyseth the manere that kynges and prynces oughten to holde in the fayttes of theyr werres and bataylles after thorde of bokes, dictes, and examples of the most preu & noble conquerours of the World, etc."

PART II: ASSAULTING AND DEFENDING CASTLES AND CITIES, AND NAVAL WARFARE. The second partye speketh of . . . stratagenies of thordre & manere to fyghte & deffende castellis & cytees . . . and to make warre & gyue bataylle in ryuers and in the See.

Inserted in this part is an account of the "modern" way of assaulting a castle or town by the use of guns. This information the author says was given to her by certain

CHRISTINE DE PISAN

" wise knights that be expert in the said things." It gives particulars of the guns in use at the time, and appears to relate to some particular siege.

(Extract from Chapter XX) . . . "Item four grete gonnes that one called Garyte, the other rose, that other Senecque, and that other Maye the fyrst castyng aboute fyve hondre pound weyght, the second castynge aboute foure hondre, and the other two aboute two hondre or moo. Item another gonne calle Mountfort castyng thre C pound weyght, and after the maystres the same is the best of all. Item a brasyn gonne called Artycke casting hondre pound weyght. Item XX othre small gonnes castynge pillettes of stone, etc."

CHAP. XXI: "Here deuyseth of the gonne pouldre that longeth to the sayd gonnes and of other stuffe."

CHAP. XXII: "Of the gonnes mantelles."

CHAP. XXVII: "Here folowe the gonne stones."

Naval matters are treated in Chapters 34 (Blockade), 38 (Naval Battles), 39 (Fitting out Warships).

PART III: LAWS OF WAR. "The thyrde parte speketh of the droytes & ryghtes of armes after the lawes & droyt wreton."

PART IV: LAWS OF WAR (SAFE CONDUCTS, TRUCES, ETC.), ALSO TRIAL BY COMBAT, AND HERALDRY. "The IIII partye speketh of the droytes of armes in the faytes of sauf conduytes of tryews, of marke, & after of champ of bataylle, that is of fyghtyng within lystes."

Parts III & IV are chiefly compiled from the " Arbre des Batailles " of Honoré Bonet. " The influence of chivalry on the laws of nations nowhere appears more clearly than here." (See Huizinga. " The Waning of the Middle Ages, pp., 92 & 93).

Particularly interesting are chapters in Part IV on the trial of right " by single combat within the lists," as allowed and ordained by the Imperial and Lombard Laws.

Three chapters are devoted to Heraldry: Chap. XV: The Fayte of blasonnying of armes. Chap. XVI: In what manere a gentylman may chalenge another mannys armes. Chap. XVII: Of the armes & penoncelles & of the colours moste noble that apparteyne to the fayte of blasonnying.

Hain 4988. Duff, " Fifteenth Century English Books," No. 96. De Ricci, " Census of Caxtons " 28. Gesamtkatalog 6648.

MAGGS BROS. LTD. LONDON

THere is/ in the west syde of Italye
Down at the rote of Vesulus ỹ colde
A lusty playne/habundaunt of vitayle
Wher many a town & tour thou maist behold
That foũded were/in tyme of fathers olde
And many a nother delectable syght
And Saluces/ this noble countre hyght

A Markes whylom was in that londe
As were his worthy elders hym byfore
And obeysaunt aye redy to his honde
Were al his lieges/bothe lesse and more
Thus in delyte he lyued/ and hath done yore
Beloued & drad/ through fauour of fortune
Bothe of his lordes and of his cõmune

Therwith he was/ as to speke of lynage
The gentylest yborne of al Lomberdy
A fayre person/& stronge/and yong of age
And ful of honour and curtesye
Discrete ynowe/his countre for to gye
Saue in some thynges he was to blame
And Walter was this yonge lordes name

I blame him thus/ that he consydred nought
In tyme cõmyng/what hym might betyde
But on his lust present was all his thought
And for to hauke and hunt on euery syde
Wedy all other cures lette he slyde
And eke he ne wolde/ that was worst of all
Wedde no wife/ for ought that myght befall

Onely that poynt his people bare so sore
That flockmele on a day to him they went
And one of hem/that wisest was of lore
(Or els that the lorde wolde best assent
That he shulde tell him what his people mẽt
Or els coude he shewe suche matere)
He to the Marques sayd/ as ye shullen here.

O noble Marques/ your humanyte
Assureth vs/ and yeueth vs hardynesse
As ofte tyme as is necessyte
That we may to you tell our heuynesse
Accepteth lorde of your gentylnesse
That we to you with pitous hert playne
And lette your eares nat my voice disdayne

All haue I nat to done in this matere
More than another hath in this place
yet for as mothe/ as ye my lorde so dere
Haue alway shewed me fauour and grace
I dare

SEE NO. 48.

THE NOVEL IN ENGLISH

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[48] THE WORKES OF GEFFRAY CHAUCER . . . WITH DYVERS WORKES WHICHE WERE NEVER IN PRINT BEFORE.

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(SEE ILLUSTRATION OPPOSITE.) £525

THIS FIRST COLLECTED EDITION OF CHAUCER DESERVES TO RANK IN MANY WAYS WITH THE FIRST FOLIO OF SHAKESPEARE. A COMPLETE COPY WAS SOLD AT SOTHEBYS IN 1931 FOR £2,250. (THIS COPY HAS TITLE AND 12 LEAVES IN FACSIMILE).

There are here printed for the first time 22 pieces, including the "Romaunt of the Rose."

[49] THE WORKES OF GEFFRAY CHAUCER . . . WITH DYVERS WORKES WHICHE WERE NEVER IN PRINT BEFORE.

Title within woodcut border. Woodcut to the Knyghtes tale and separate title to the Romaunt of the Rose.

The third collected edition of Chaucer, and one of the earliest editions in which the *"Plowman's Tale"* appears. Folio. *Old calf (rebacked).*

London, Robart Toye, N.D. [c. 1545]. £105

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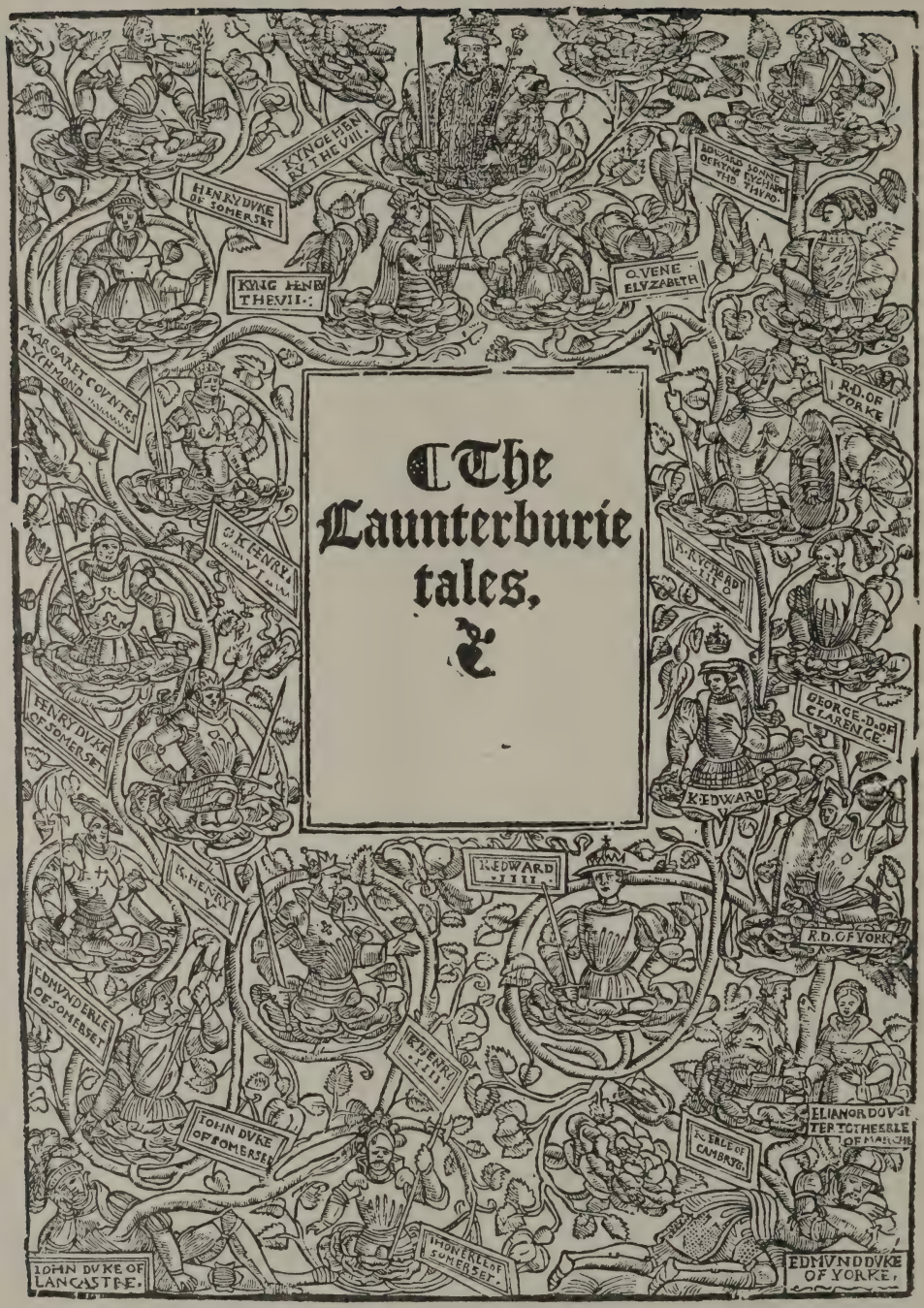
The Launterburie tales,
KYNGE HENRY THE VIII.
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R. D. OF YORKE
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FENRY DUKE OF SOMERSET
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GEOFFREY CHAUCER

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(SEE ILLUSTRATION OPPOSITE). £85

A fine tall copy, the corners of a few leaves repaired, not affecting the text.

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This book was licensed as early as 1594, but the edition of 1652 is the earliest one known. It is doubtful whether Cervantes was the author, although his name is given on the title-page.

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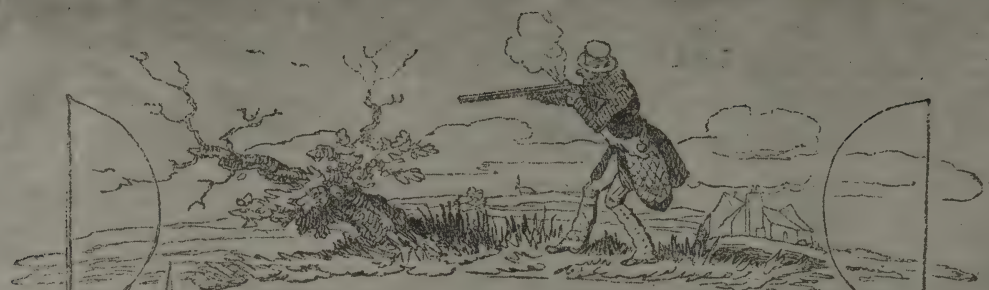

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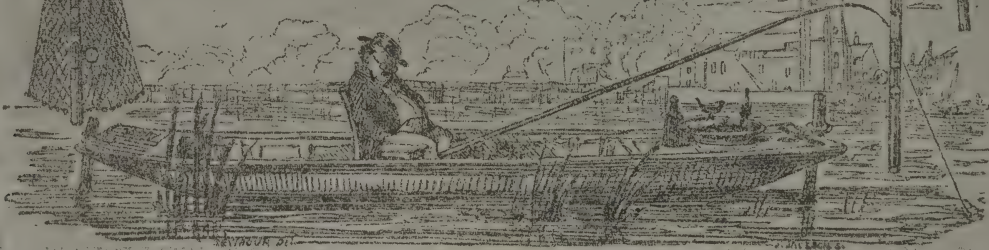

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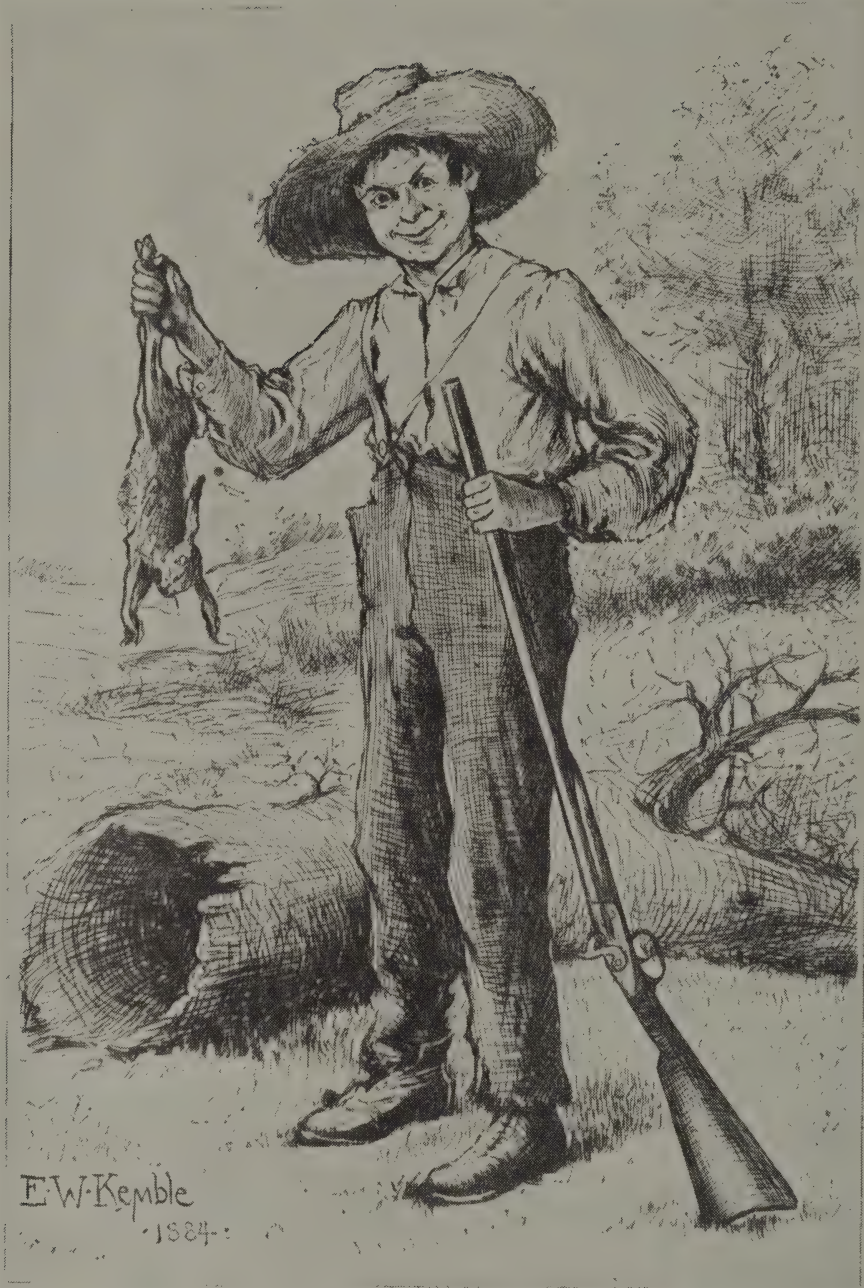

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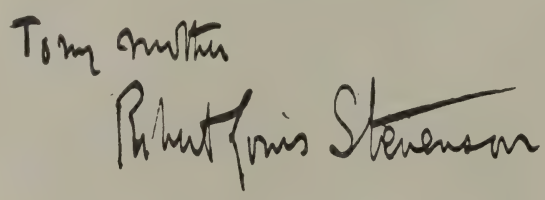

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The *Conde Lucanor* is a collection of forty-nine historical tales and anecdotes with an individual *copla* or proverb summarising the moral of each tale. It is, as Martin Hume states, a book of the highest importance, and one which must always be held as marking a great epoch in literary history. "The honour of being the forerunner of the real modern short story must be awarded to the Spanish prince. The book was enormously popular, and versions of it soon found their way to France and Italy, and thence many of the tales drifted to England. In more than one of the *Canterbury Tales* the influence of Don Juan Manuel may be seen."

Don Juan Manuel, born circa 1282, was the son of the Infante Don Manuel and grandson of (Saint) Ferdinand III, King of Leon and Castile. He was a favourite of Ferdinand IV, who made him his chief steward and a member of his Council of State.

The Editor of *El Conde Lucanor* was a sixteenth century *litterateur* of Seville, who wrote the famous *Libro de la Monteria* and various historical works on Seville.

Palau's *Manual,* Vol. V, p. 43. Salva, 1885. Heredia, 2626.

[523] EL CONDE LUCANOR . . . CON ADVERTENCIAS Y NOTAS DE GONZALO DE ARGOTE Y DE MOLINA.
With engraved heraldic device on title-page.

SECOND EDITION.

Small 4to. *Polished calf gilt.*

Madrid, Diego Diaz de la Carrera, 1642. £21

MAGGS BROS. LTD. LONDON

DIEGO DE SAN PEDRO (15th Century)

ONE OF THE FIRST ATTEMPTS TO CHANGE THE FORM OF ROMANTIC FICTION

[524] CARCEL DE AMOR.
Woodcut on title, illustrating "Love's Prison," and numerous small woodcuts.
Small 8vo. *Old vellum.*
Venice, Juan Batista Pedrezano, 1531.
(SEE ILLUSTRATION BELOW.) £21

A rare edition of Diego de San Pedro's most important work, first published in 1492. It was one of the first attempts to change the form of romantic fiction—until then, almost exclusively concerned with romances of chivalry.

"The Carcel de Amor (Love's Prison) is a novel in which the author disguises his own memories and personal confessions as the amours of Leriano and Laureola, and threw in love-letters, fabulous adventures, a eulogy of women and allegories in Dante's manner. This famous book went through thirty editions in Spain, and more than twenty in foreign languages."

Palau's *Manual,* Vol. VI, pp. 421-2. Salva, No. 1671.

[525] CARCER D'AMORE TRADOTTO DAL MAGNIFICIO MESSER LELIO DE MANFREDI, FERRARESE, DE IDIOMA SPAGNOLO IN LINGUA MATERNA, HISTORIATO E NUOVAMENTE CORRETTO.
With large woodcut on title and numerous picturesque small woodcuts.
Small 8vo. *Vellum.* Venice, 1537. £6 6s

The early imaginative writers of Spain and Portugal were accustomed to call some compositions "Comedias" even though they were not primarily written for acting, but were novels in dramatic form.

FERNANDO DE ROJAS, 1475-1537

THE EARLIEST OF THE PICARESQUE NOVELS

[526] [CELESTINA]. TRAGICOMEDIA DE CALISTO Y MELIBEA. *Title in red and black. Large woodcut on title-page, and smaller cuts in text.* 8vo. *Crimson morocco, gilt inside dentelles, g. e., by Trautz-Bauzonnet.*

Seville, 1523.

(SEE ILLUSTRATION OVERLEAF). £95

THE FIRST OCTAVO EDITION OF CELESTINA.

"The most authentic masterpiece written in Spanish prose up to the close of the 15th Century, and a work of first rate significance in the comparative literature of Europe. In spite of it being styled "Tragicomedia," it is not an acting drama, but a series of scenes. Under the pretext of warning the young against the dangerous results of guilty love and bad company, the author relates the growing passion of a youth and maid, Calisto and Melibea. About the two, swarm many lesser figures: in the foreground the go-between Celestina; then vicious valets, bullies, shameless wenches, frequenters of low houses, bourgeois, a throng of creatures now comic, now tragic; charming or horrible."

"Among these live and picturesque creations Celestina is the most amazingly real and vivid; she has become a definitive and universal type. The rest are pallid at her side. Taken all together, they portray to perfection the dregs and vices of the same society whose noble aspirations and knightly ideals were revealed in the Amadis. Low life is painted with a crudity which bespeaks a living model studied in the open air, not in any weak studio-light. Thus the Celestina comes to be the earliest of the picaresque novels."—It was first translated into English in 1631 by Mabbe, under the title of *The Spanish Bawd.*

Palau's *Manual* (II, 127).

[526A] [CELESTINA]. TRAGICOMEDIA DE CALISTO Y MELIBEA. *Title in red and black, beneath woodcut; smaller woodcuts in text.* 8vo. *Old vellum.*

Venice, Reimpresso por Miscer Juan Batista Pedrezano, 1531. £52 10s

A Venetian reprint of the edition of Seville, 1523, with the same woodcuts.

[526B] LA CELESTINE FIDELLEMENT REPURGÉE, ET MISE EN MEILLEURE FORME PAR JACQUES DE LAVARDIN. 12mo. *Crimson morocco gilt, g. e., by Bauzonnet.*

Paris, Gilles Robinot [about 1560]. £10 10s

WOODCUT ON TITLE-PAGE OF THE FIRST OCTAVO EDITION OF "CELESTINA."
SEVILLE, 1523.

SEE NO. 526.

[BARTOLOMÉ TORRES NAHARRO, 1480-1531]

[527] [THEBAYDA & YPOLITA]. COMEDIA LLAMADA THEBAYDA. THE FIRST EDITION. *Title-page with large woodcut coat-of-arms and framed by four borders of different designs. With woodcuts in the text, representing scenes from the comedies.*

Small folio. *Boards.*

[Valencia? circa 1520].

(SEE ILLUSTRATION BELOW). £105

This is the first known edition of an excessively rare early Spanish novel in dramatic form, of which only one other copy is recorded, namely, the Grenville copy in the British Museum.

Torres Naharro's comedies followed the style of the *Celestina,* being developed entirely in dialogue, and based on a similar theme: "the disasters caused by love"—which has inspired the author of *Thebayda* to evolve a curious medley of sentiments expressing the highest morality and the grossest indecency.

Torres Naharro's works were subsequently banned by the Inquisition; and if, as seems probable, he was the author of *Thebayda,* this circumstance would account for the extreme scarcity of the work.

¶ Segunda comedia

de Celestina: enla qual se trata delos amores devn cauallero llamado Felides: y devna dózella de clara sangre llamada Poládria. Donde pueden salir para los que lierẽ muchos y grádes auisos q̃ della se pueden tomar. Ahora nueuamẽte impressa y corrigida: y historiada. Dirigida al muy illustrissimo señor: don Frãcisco de çuniga guzman: y de soto mayor. Duque de Bejar: marq̃s de Ayamonte: y de Gibralcõ. Conde de Belalcaçar. y Bañares. ꝛc.

SEE NO. 528.

FELICIANO DE SILVA

"The great literary merchant who for the first time in Spain, and perhaps in Europe, set up a factory of novels which the public of that day awaited and devoured with as much eagerness as the innumerable readers of the elder Dumas followed the thread of the Three Musketeers and its sequels."

[528] SEGUNDA COMEDIA DE CELESTINA EN LA QUAL SE TRATA DE LOS AMORES DE UN CAVALLERO LLAMADO FELIDES Y DE UNA DONZELLA DE CLARA SANGRE LLAMADA POLANDRIA. *Title within woodcut border; numerous woodcuts in text. Gothic Letter.*

Small 4to. *Brown morocco, gilt Arms on sides, crimson morocco doublures gilt, g. e., by Chambolle-Duru.*

Salamanca, Pedro de Castro, 1536.

(SEE ILLUSTRATION OPPOSITE). £200

"In this romance, which proved very popular at the time, Celestina is raised from the dead, and trafficks with a second pair of lovers, as with Calisto and Melibea in the original dialogue."

Palau (in his *Manual,* VI, 516) mentions a copy seen by Brunet, but apparently has not seen one himself. No copy of this edition in the British Museum.

[SEBASTIAN FERNANDEZ]

[529] TRAGEDIA POLICIANA. EN LA QUAL SE TRACTAN LOS MUY DESDICHADOS AMORES DE POLICIANO E PHILOMENA. FIRST EDITION. *Title in red and black, woodcuts in text.*

Small 4to. *Crimson morocco, inside dentelle, g. e. (by Bedford).*

Toledo, a Costa de Diego Lopez, 1547.

(SEE ILLUSTRATION OVERLEAF.) £120

"The *diabolica vieja* Claudina of this work was an amplified Celestina." (See Chandler's *Romances of Roguery*).

Palau's *Manual* (VII, 62) only cites the copy described by Wolfe who suggests that the author's name is revealed in acrostic-fashion, in four preliminary stanzas; the initial letters of these lines spelling "El Bachiller Sebastian Fernandez."

No copy in the British Museum or Hispanic Society's Library.

¶ Argumento del dozeno acto.

PAlermo Piçarro van a casa de Cornelia y Orosia para traer las a su estancia van por el camino temiendo topar cõ los criados de Policiano llegados a casa de estas mugeres las traen consigo. ꝛc.

HOla Piçarro hermano salgamos ya de casa pesar de Lucifer, y vamos a traer aquella gentezilla ala estancia. Piça. A boca desorna me paresce mas seguro porque si escandalo ouiere podamos tomar calças, ya me entiendes? que despecho delga Leon de Francia si me querria a fir' con nadie. El espada tengo hecha vn assador vn broquel tray go sin aro, el guante paresce arañuelo, pues el carquete sirue agora de orinal. Blanca para a comprar armas, rape el diablo la que yo

TRAGEDIA POLICIANA. TOLEDO, 1547.

SEE NO. 529.

PEDRO ARETINO, 1492-1556

THE FIRST SPANISH EDITION OF ARETINO'S "DIALOGUES OF COURTESANS" FORBIDDEN BY THE SPANISH INQUISITION

[530] COLOQUIO DE LAS DAMAS.

Small 8vo. *Red morocco gilt fillet border, g. e.*

[Secretly printed], 1548. £65

The first Spanish edition of this work, translated from the Italian by Fernan Suarez. The "colloquy" is supposed to take place between Lucrecia, a courtesan of Rome, and Antonia, her friend, in which they relate their views and experiences of low life.

Palau supposes the book to have been printed at Lyons by Gryphius, but according to Salva, it seems to have been printed surreptitiously at Salamanca. This first edition is extremely rare and contains an interesting prologue by the translator who has written three verses at the end, pointing the moral of the transitory nature of earthly pleasures. He explains that his purpose in publishing this contribution to "profane" literature is to reveal to blind youth the abyss which lies at the end of the downward path. It is certain that this first edition was published secretly and that copies were only permitted to circulate *"sous le manteau."*

Salva, No. 1707. Palau's *Manual,* Vol. I, p. 104.

JUAN RODRIGUEZ FLORIAN

[531] COMEDIA LLAMADA FLORINEA, QUE TRACTA DE LOS AMORES DEL BUEN DUQUE FLORIANO, CON LA LINDA Y MUY CASTA Y GENEROSA BELISEA.

FIRST EDITION. *Title in red and black, within woodcut border.*

Small 4to. *Old brown calf.*

Medina del Campo, Guillermo de Millis, 1554. £125

This work is a composition in prose, with some verse interspersed, and is divided into forty-three scenes. The author's object was to imitate the style of the *Celestina.* "Some of the scenes are as indecent as any in the Celestina; but it ends with an honourable love-match between Floriano and Belisea, the hero and heroine of the drama, and promises to give their wedding in a continuation, which, however, never appeared."

Palau's *Manual,* Vol. VI, p. 317.

ALONSO DE VILLEGAS SELVAGO

[532] COMEDIA LLAMADA SELVAGIA, EN QUE SE INTRODUZEN LOS AMORES DE UN CAVALLERO LLAMADO SELVAGO CON UNA YLUSTRE DAMA DICHA YSABELA.

FIRST EDITION. *Title in red and black, beneath woodcut illustration.*

Small 4to. *Crimson morocco, inside dentelles, g. e., by Thibaron-Joly.*

Toledo, Joan Ferrer, 1554.

(SEE ILLUSTRATION BELOW.) £125

THE EXTREME RARITY OF THIS EDITION is explained by the fact that the author, who wrote it as a student at the age of twenty, when he became a Chaplain at Toledo, resolutely searched for copies of this book and destroyed every one that he could find. Palau only cites the Salva-Heredia copy, which is now in the British Museum.

PEDRO HURTADO DE LA VERA

[533] COMEDIA INTITULADA DOLERIA, D'EL SUENO D'EL MUNDO.

FIRST EDITION. 16mo. *Old vellum.*

Antwerp, viuda y los herederos de Juan Stelsio, 1572. £35

In this curious allegorical fantasy, in which each character personifies some virtue or vice, the author attempts to depict the illusion of the worldly life.

Palau's *Manual* (IV, p. 79) cites two copies of this rare edition.

LUIS DE CAMOENS AND ANTONIO PRESTES

THE FIRST EDITION OF CAMOENS' COMEDIES

[534] PRIMEIRA PARTE DOS AUTOS E COMEDIAS PORTUGUESAS FEITAS POR ANTONIO PRESTES, & POR LUIS DE CAMÕES & POR OUTROS AUTORES PORTUGUESES CUJOS NŌMES VÃO NOS PRINCIPIOS DE SUAS OBRAS.

FIRST EDITION. *Title within ornamental woodcut border.* Small 4to. *Old calf.*

Lisbon, Andres Lobato, 1587.

(SEE ILLUSTRATION OVERLEAF). £750

OUR COPY IS PERFECT (the title is re-margined, and has a letter or two in facsimile), ONLY TWO OTHER COPIES ARE KNOWN TO US, ONE BEING IMPERFECT.

THIS IS PERHAPS THE RAREST VOLUME OF PORTUGUESE LITERATURE. It comprises the two famous plays of Camoens, here printed for the first time, also seven plays by Prestes, and one each by Anrique Lopez, Jorge Pinto and Jeronimo Ribeiro.

OS ENFATRIÕES. By Camões.
FILODEMO. By Camões.
AVE MARIA. By Prestes.
O PROCURADOR. By Prestes.
O DESEMBARGADOR. By Prestes.
OS DOUS IRMÃOS. By Prestes.
DA SIOZA. By Prestes.
O MOURO ENCANTADO. By Prestes.
OS CANTARINHOS. By Prestes.
CENA POLISIANA or O ESTUDANTE. By Lopez.
RODRIGO EMENDO. By Jorge Pinto.
DO FISICO. By Jeronimo Ribeiro.

Camoens' influence on the Portuguese language was all important, and he so far fixed the written language that at the present day it is commonly and not inaccurately called " the language of Camoens."

The plays of Prestes throw interesting light on his times: the position of women, the bribery of judges and lawyers, the apeing of foreign manners, the mixed styles of architecture.

Ribeiro in his *Auto do Fisico* gives some farcical Vicentian scenes, with the inevitable hits against the doctors and lawyers.

Traces of Gil Vicente and the *Celestina* are apparent in Anrique Lopez' *Cena Policiana.*

In Pinto's *Rodrigo Emendo* Spanish romances are quoted with great frequency.

PRIMEIRA PARTE DOS AVTOS E COMEDIAS PORTVGVESAS

feitas por Antonio Preſtes, & por Luis de Camões, & por outros Autores Portugueſes, cujos nomes vão nos principios de ſuas obras. Agora nouamente juntas & emendadas neſta primeira impreſsão, por Afonſo Lopez, moço da Capella de ſua Mageſtade, & a ſua cuſta.

¶ Impreſſas com licença & priuilegio Real.

¶ Por Andres Lobato Impreſſor de Liuros.
Anno M. D. Lxxxvij.

FIRST EDITION OF CAMOEN'S COMEDIES AND OF THE FARCES OF ANTONIO PRESTES.
SEE NO. 534.

MIGUEL DE CERVANTES, 1547-1616

THE WORLD'S GREATEST NOVEL

[536] [DON QUIXOTE]. EL INGENIOSO HILDALGO DON QUIXOTE DE LA MANCHA.

Madrid, Juan de la Cuesta, 1605.

SEGUNDA PARTE DEL INGENIOSO CAVALLERO DON QUIXOTE DE LA MANCHA.

Madrid, Juan de la Cuesta, 1615.

Together 2 vols. Small 4to. *Original vellum binding* (*in red morocco cases*). (SEE ILLUSTRATION OVERLEAF.) £1500

PART I. THE SECOND ISSUE OF THE FIRST EDITION (with the privilege not for Madrid only but extended to Aragon and Portugal). Rius only knew of about 8 copies of this issue.

PART II. THE FIRST EDITION. (Rius only knew of four copies). This Second Part is infinitely rarer and much more difficult to obtain than its predecessor.

"Don Quixote" has two unique distinctions. Not only is it the greatest novel of all time, but it is the one example of a great book in which the sequel not only equalled the first part but actually surpassed it.

The second part was printed in 1615, its publication hastened by the action of another author, one Alonso Fernandez de Avallaneda, who in 1614 had the impudence to publish a work entitled the *"Segundo Tomo del ingenioso hidalgo Don Quixote de la Mancha."* (See No. 544). This intrusion caused Cervantes to concentrate on his own second part, which was duly published in 1615, and which had such immediate success that this part is now infinitely rarer and more difficult to obtain than its predecessor.

"Small wonder if the world received Don Quixote with delight! There was nothing like unto it before: there has been nothing to eclipse it since. It ends one epoch and begins another: it intones the dirge of the mediæval novel: it announces the arrival of the new generations, and it belongs to both the past and coming ages. At the point where the paths diverge, Don Quixote stands, dominating the entire landscape of fiction. Time has failed to wither its variety or to lessen its force, and posterity accepts it as a masterpiece of humoristic fancy, of complete observation and unsurpassed invention. It ceases, in effect, to belong to Spain as a mere local possession, though nothing can deprive her of the glory of producing it. Cervantes ranks with Shakespeare and with Homer as a citizen of the world, a man of all times and countries, and Don Quixote, with Hamlet and the Iliad, belongs to universal literature, and is become an eternal pleasaunce of the mind for all the nations."

EL INGENIOSO HIDALGO DON QVIXOTE DE LA MANCHA.

Compuesto por Miguel de Ceruantes Saauedra.

DIRIGIDO AL DVQVE DE BEIAR, Marques de Gibraleon, Conde de Barcelona, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos.

Año,

1605.

Con priuilegio de Castilla, Aragon, y Portugal.

EN MADRID, Por Iuan de la Cuesta.

Vendese en casa de Francisco de Robles, librero del Rey nro señor.

FIRST EDITION (SECOND ISSUE) OF "DON QUIXOTE."
SEE NO. 536.

MIGUEL DE CERVANTES

[537] DON QUIXOTE DE LA MANCHA.
With small woodcut on title. Small 8vo. *Original vellum.*
Valencia, en Casa de Pedro Patricio Mey, 1605. £225

THE FIRST EDITION PRINTED IN VALENCIA, PUBLISHED THE SAME YEAR AS THE ORIGINAL EDITION.
Rius, No. 5.

THE STANDARD OR "ACADEMIC" EDITION

[538] DON QUIXOTE DE LA MANCHA.
THE THIRD MADRID EDITION. *With woodcut printer's device on title.* Small 4to. *Original vellum.* Madrid, Juan de la Cuesta, 1608. £150

THIS IS THE THIRD MADRID EDITION printed by Juan de la Cuesta; and contains the revised text upon which all other authentic editions were founded. The revisions were, according to Rius, "in all probability done by the author himself, as he was then already domiciled in Madrid." This edition is rare, and, being what might be termed the first "academic" edition, is now regarded as the authorized text.
Rius, No. 8.

[539] DON QUIXOTE DE LA MANCHA.
With printer's device on title. Thick 12mo. *Vellum.*
Milan, Heredero de Pedromartir Locarni y Juan Bautista Bidello, 1610. £42

THE FIRST EDITION TO BE PRINTED IN ITALY.
Rius, No. 9.

GIBBON'S COPY OF "DON QUIXOTE"

[540] DON QUIXOTE DE LA MANCHA. NUEVA EDICION CORREGIDA POR LA REAL ACADEMIA ESPANOLA.
With 24 plates.
4 vols. Small 8vo. *Contemporary mottled calf, full gilt backs.*
Madrid, por Don Joachin Ibarra, 1782. £15 15s

From the library of Edward Gibbon (the author of the Decline and Fall of Rome), with his book label in Vol. I.

[541] DON QUIXOTE DE LA MANCHA. EDICION EN MINIATURA.
Title within architectural border; portrait of Cervantes; eight plates; and double-page map.
16mo. *Morocco by Simier, blind stamped to an architectural design, with bust of Don Quixote on sides.* Paris, Julio Didot Mayor, 1827. £8

A beautiful little edition, "in which Jules Didot, desiring to associate his fame with that of Cervantes, has invented and made use of a new size in letters."

NOVELAS

EXEMPLARES DE MIGVEL DE Ceruantes Saauedra.

DIRIGIDO A DON PEDRO FERNANDEZ de Castro, Conde de Lemos, de Andrade, y de Villalua, Marques de Sarria, Gentilhombre de la Camara de su Magestad, Virrey, Gouernador, y Capitan General del Reyno de Napoles, Comendador de la Encomienda de la Zarça de la Orden de Alcantara.

Año 1613.

Cō priuilegio de Castilla y de los Reynos de la Corona de Aragō.
EN MADRID, Por Iuan de la Cuesta.

Vendese en casa de Frāciscо de Robles, librero del Rey nro Señor.

SEE NO. 542.

MIGUEL DE CERVANTES

THE FIRST ORIGINAL SHORT STORIES IN SPANISH, AND
THE HIGH-WATER-MARK OF THE SHORT STORY IN THE 17th CENTURY

[542] NOVELAS EXEMPLARES.

THE EXCESSIVELY RARE FIRST EDITION.

Small 4to. *A very fine copy in contemporary white morocco, with arms on side.*
En Madrid, por Iuan de la Cuesta, 1613.

(SEE ILLUSTRATION OPPOSITE.) £750

"'The Novelas Exemplares,' twelve in number, are masterpieces which it has become a commonplace to say would have established Cervantes' lasting fame as a writer of fiction, even if he had never produced Don Quixote. Indeed they represent the high-water-mark of the short story in the Seventeenth Century, for as Cervantes overtops the earliest *novelistas,* so he remains superior to those who followed him. Not one of his successors reached the same level of attainment, none articulates his stories so well or writes with the same mastery of style, not one approaches him as a psychologist or observer; none compare with him in his power to depict life truly and to create character. It is doubtful whether the whole body of short stories after the '*Novelas exemplares*' could yield a group of characters so living and so highly individualized."

The twelve *Novels* are:—

I. La Gitanilla.
II. El Amante liberal.
III. Rinconete, y Cortadillo.
IV. La Española Inglessa.
V. El Licenciado Vidriera.
VI. La fuerça de la sangre.
VII. El zeloso Estremeño.
VIII. La illustre fregona.
IX. Las dos donzellas.
X. La Señora Cornelia.
XI. El casamiento engañoso.
XII. La de los perros Cipiõ, y Bergãça.

The success of the '*Novelas*' was immediate and lasting; twelve editions were made within ten years of their first appearance, and twelve more had been issued by 1665. They were translated into French as early as 1615 and into Italian in 1626. Six of them were rendered into English in 1640.

This copy was bound for Jerome Bignon (1627-1697), "Grand Maître de la Bibliothèque du Roi," and has his arms on sides.

[543] NOVELAS EXEMPLARES.

Small 8vo. *Contemporary vellum.*
Brussels, Huberto Antonio, 1625. £10 10s

The Second Brussels Edition. (Rius, No. 233).

SEGVNDO TOMO DEL INGENIOSO HIDALGO DON QVIXOTE DELA MANCHA,

que contiene ſu tercera ſalida : y es la quinta parte de ſus auenturas.

Compueſto por el Licenciado Alonſo Fernandez de Auellaneda, natural de la Villa de Tordeſillas.

Al Alcalde, Regidores, y hidalgos, de la noble villa del Argameſilla. patria feliz del hidalgo Cauallero Don Quixote de la Mancha.

Con Licencia, En Tarragona en caſa de Felipe Roberto, Año 1614.

SEE NO. 544.

ALONSO FERNANDEZ DE AVELLANEDA

THE APOCRYPHAL SECOND PART OF DON QUIXOTE

[544] SEGUNDO TOMO DEL INGENIOSO HIDALGO DON QUIXOTE DE LA MANCHA QUE CONTIENE SU TERCERA SALIDA: Y ES LA QUINTA PARTE DE SUS AVENTURAS.
With woodcut of a knight on title.

FIRST EDITION. 12mo. *Original vellum binding (preserved in calf case).*

Tarragona, Felipe Roberto, 1614.

(SEE ILLUSTRATION OPPOSITE). £250

MAGNIFICENT COPY OF THE RARE FIRST EDITION of this spurious "continuation" to Cervantes' masterpiece. The author, whose pseudonym is said to have veiled the identity of a Dominican monk, was a bitter enemy of Cervantes, and makes offensive remarks about him in this work. We owe to Avellaneda a clever, brutal, cynical, amusing book. Nor is this our only debt to him: he put an end to Cervantes' dawdling and procured the publication of the second part of Don Quixote. Cervantes left it doubtful if he meant to write the sequel; he even seems to invite another to undertake it. Eight years had passed, during which Cervantes made no sign. Avellaneda, with an eye to profit, wrote his continuation in good faith, and his insolent Preface is explained by his rage at seeing the bread taken out of his mouth when the true sequel was announced in the Preface to the Novelas. Had not his intrusion stung Cervantes to the quick, the second part of Don Quixote might never have appeared.

Rius, Vol. II, No. 431, pp. 255-72.

ALONSO LOPEZ (fl. 1600)

[545] EL PELAYO DEL PINCIANO.
Woodcut allegorical device on title.

Small 8vo. *Crimson morocco, panelled back, gilt inside dentelles, g. e.*

Madrid, Luis Sanchez, 1605. £21

The poem, an allegory written in *octavas* and divided into twenty "books," describes the perilous voyages of Pelayo from Spain to Palestine and back.

Doctor Alonso Lopez was the medical attendant of Doña Maria, sister of Philip II, and widow of the Emperor Maximilian II.

Fine copy, with the additional six leaves at end; this work is rarely to be found in perfect condition.

Salva, No. 738. Palau's *Manual* (IV, p. 272).

FRANCISCO LOPEZ DE UBEDA

[546] LA PICARA MONTAÑESA, LLAMADA JUSTINA.

4to. *Contemporary mottled calf.*

Madrid, Juan de Zuñiga, 1735. £2 10s

Originally published in 1605, this was the first of the novels written in imitation of Aleman's "Guzman de Alfarache," and, indeed, Justina the heroine, declares herself the spouse of that redoubtable *picaro*. She was a worthy companion to that rogue.

Palau, IV, 275.

FERNAM ALVAREZ DO ORIENTE, c. 1540—c. 1595

[547] LUSITANIA TRANSFORMADA.

FIRST EDITION. Small 8vo. *Crimson morocco, gilt tooling on sides, gilt fleurons in corners, gilt lines round sides, gilt back.*

Lisbon, por Luys Estupinan, 1607. £16 16s

"The scene of *Lusitania Transformada* is partly in Portugal (the banks of the river Nabao and the seven hills of Thomar) and partly in India (*no nosso Oriente*). Like Montemôr's *Diana,* it is divided into *prosas* and poems, and it is modelled on the *Arcada* of Jacopo Sannazzaro—the mountains of Arcadia transformed into Lusitania—which however, each of its three books equals in length. The prose setting is mellifluous and clear, and the poems, which contain reminiscences of Camoens, rival in the harmony and transparent flow of the verse that 'prince of the poets of our time,' as Alvarez calls him." (A. F. G. Bell).

GASPAR LUCAS HIDALGO

[548] DIALOGOS DE APACIBLE ENTRETENIMIENTO, QUE CONTIENE UNAS CARNESTOLENDAS DE CASTILLA.

12mo. *Vellum.* Madrid, viuda de Alonso Martin, 1618. £18 18s

This little volume, divided into an account of three nights during Carnival, and written in the form of dialogues, full of both ingenious wit and broad humour, has been regarded as a model of the Spanish language in its own particular way. Its great rarity is due to the fact that it was banned by the Inquisition.

Palau's *Manual,* Vol. IV, p. 35. Perez Pastor, No. 1547.

ALONSO DE SALAS BARBADILLO, 1581-1635

"To the category of satirical-didactic fiction belong in general the works of Alonso Gerónimo de Salas Barbadillo, undoubtedly the subtlest intelligence among the seventeenth-century short story writers after Cervantes. Looking upon life with a keen and ironic eye, Salas Barbadillo gave expression to his versatile talent in prose and in verse, in plays, longer novels, short stories and satirical character sketches."

[549] EL SUBTIL CORDOVES PEDRO DE URDEMALAS. CON UN TRATADO DEL CAVALLERO PERFECTO.

FIRST EDITION. Small 8vo. *Spanish mottled calf.*

Madrid, Juan de la Cuesta, 1620. £25

The *Subtil Cordoves* is a novel in prose and verse, followed by a short comedy, *El Gallardo Escarraman*. It should be noted that neither this copy, nor any that Salva had seen, other than his own copy, contains the *Cavallero Perfecto* which is mentioned on the title page, but which was apparently published separately. (See No. 550).

The author was a friend of Cervantes, and "The Pedro de Urdemalas" referred to in the above *novela* was probably the knave of Cervantes' comedy of the same name.

Salva, No. 1401. Palau's *Manual,* Vol. VI, p. 377.

THE NOVEL OF THE "PERFECT KNIGHT"

[550] EL CAVALLERO PERFECTO. EN CUYOS HECHOS Y DICTOS SE PROPONE A LOS OJOS UN EXEMPLO MORAL Y POLITICO, DIGNA IMITACION DE LOS NOBLES Y NECESSARIA PARA LA PERFECCION DE SUS COSTUMBRES A ESTOS REYNOS JUNTOS EN CORTES.

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Madrid, Juan de la Cuesta, 1620. £35

This story of the *Perfect Knight*—describing the travels of a Spanish cavalier in the service of Alonso of Aragon—was intended to set an example of chivalry to the youth of Barbadillo's own day. The perfect knight travels to Italy and decides to settle down in Naples to serve Alonso there. He obtains the King's favour, and is given the highest military and diplomatic posts; and after mediating between imaginary Kings of England and Ireland, retires to the neighbourhood of Baia to enjoy a well-earned rest in his old age.

Palau's *Manual,* Vol. VI, p. 377. Salva, No. 1401.

ALONSO DE SALAS BARBADILLO

[551] EL CORTESANO DESCORTES.
FIRST EDITION. 12mo. *Old vellum.*
Madrid, viuda de Cosme Delgado, 1621. £36

The first edition of a scarce comedy, roguish in character. Not mentioned by Salva, Ticknor or Hurtado. According to Palau, this was reprinted only in 1894 by the *Sociedad de Bibliofilos Españoles.*

Perez Pastor, No. 1782. Palau's *Manual,* Vol. VI, p. 377.

[552] EL SAGAZ ESTACIO, MARIDO EXAMINADO.
Small 8vo. *Old vellum.* Madrid, Luis Sanchez, 1621. £21

A comedy in three acts in prose, with some verse interposed, of which this and the first edition (1620) are both rare. According to Hurtado, it is based on episodes in the author's own life.

" A courtesan in search of a complacent husband finds one through a marriage agent, but he proves after all to be less of a dupe than he has seemed, for after the wedding he explains that when shipwrecked he made a vow to draw a sinful woman from depravity by marrying her, a somewhat doubtful expedient, which, however, succeeds in this instance, since he now is redeemed from poverty by his wife's riches, and she from her evil courses by love of him." (Chandler, *Romances of Roguery*).

Salva, No. 1400. Heredia, No. 2357. Palau's *Manual,* Vol. VI, p. 377.

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Salva, No. 1973. Palau's *Manual,* Vol. VI, p. 377.

[554] CORONAS DEL PARNASO, Y PLATOS DE LAS MUSAS.
FIRST EDITION. Thick 12mo. *Brown morocco, panelled back, gilt inside dentelles, g. e.* Madrid, Imprenta del Reino, 1635. £35

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Palau's *Manual,* Vol. VI, p. 377. Salva, No. 1397.

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The book consists of seven parts or "nights," each of which is devoted to a philosophical discourse in dialogue. The author was a Portuguese philosopher, who wrote in beautiful Spanish at a time when Portugal was still under Spanish rule, and contributed various learned works to Spanish literature. He had intended this book to be called "Discursos morales y politicos" and sent it to his Madrid printer under that title, but the publisher altered the name to "Brilliant Nights," in the hope that the title would attract a larger public.
Salva, 1798. Heredia, 6016. Innocencio, 493. Palau's *Manual,* Vol. III, p. 186.

[557] NOCHES CLARAS, DIVINAS Y HUMANAS FLORES.
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The first four stories are by Lope de Vega, and the last four by Castillo Solorzano.
Not in Salva. Mentioned in Palau's *Manual,* Vol. V, p. 319, as being in existence, but he was unable to trace a single copy. A copy has since been traced in the Bibliotheca Nacional, Madrid. (See C. Bourlard's *The Short Story in Spain,* pp. 135-6).

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Salva, No. 1721. Palau's *Manual,* Vol. II, p. 27. [Some margins cropped.]

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Salva, 1710.

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Palau's *Manual,* Vol. I, p. 257.

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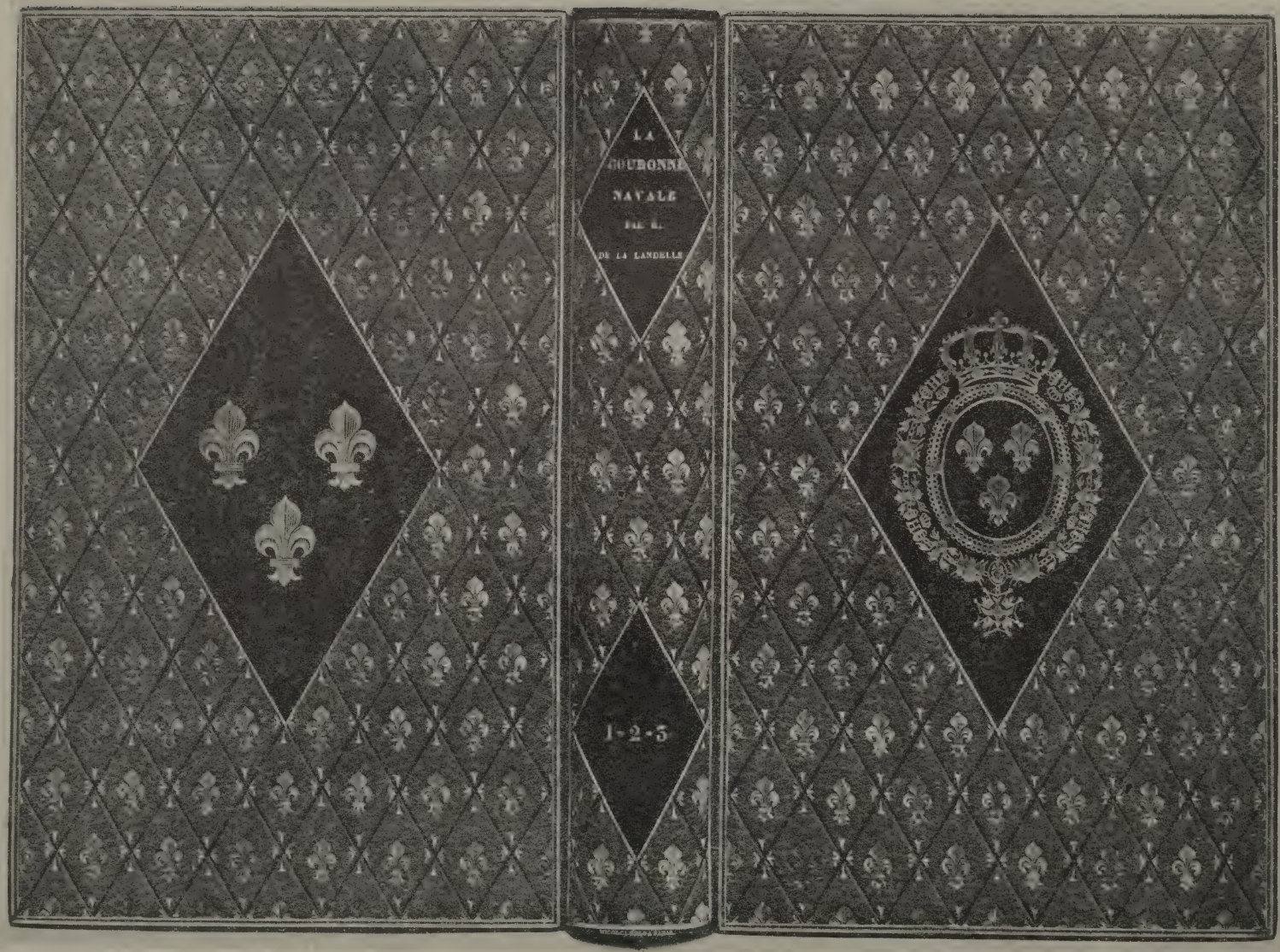

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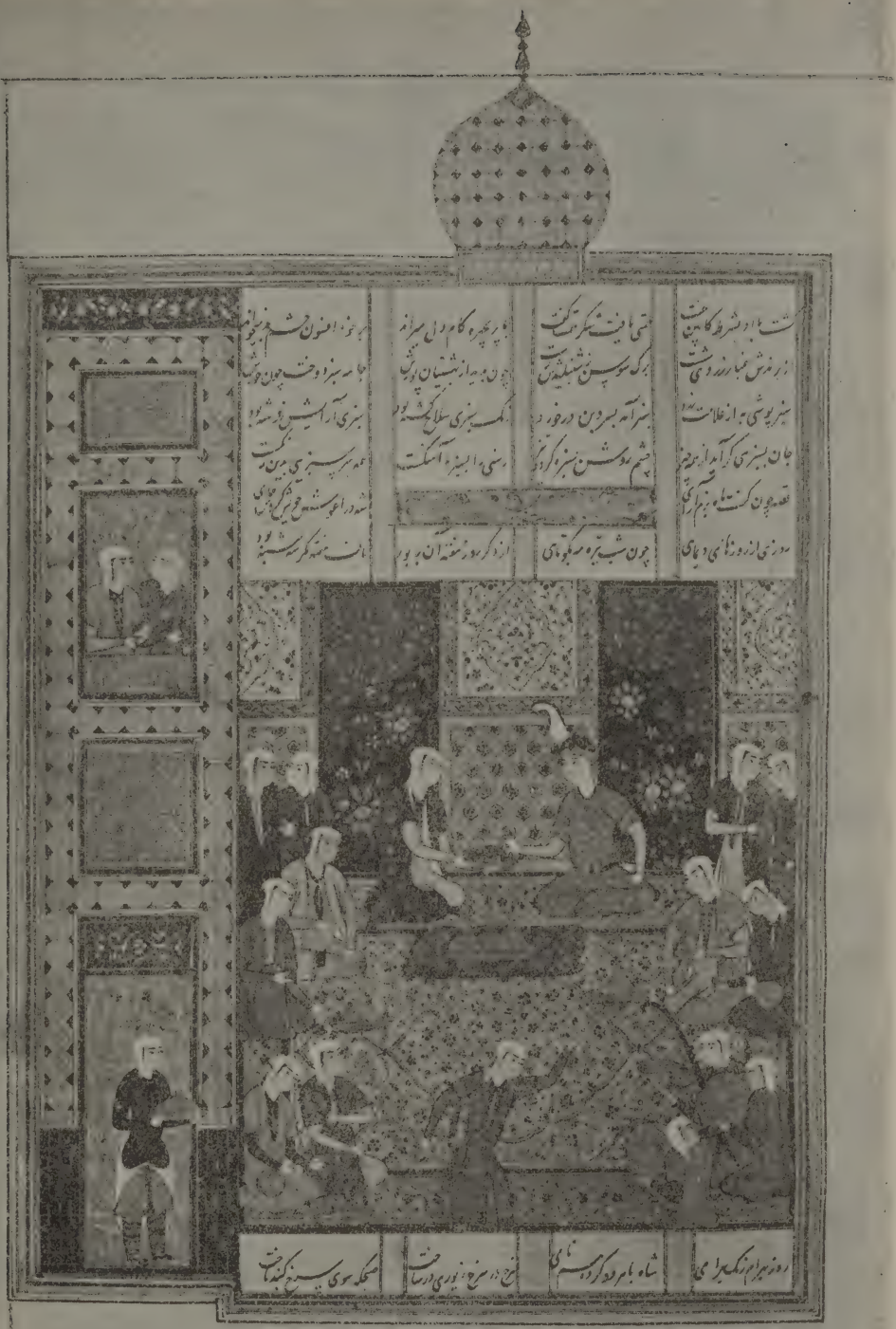

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